

Adventures
in
Thought and Expression

A COURSE IN CREATIVE WRITING

by

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"HAND OF GOD," BY RODIN.

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Introduction for the Teacher

OBJECTIVES

THIS course can be pursued to best advantage by students in the third and fourth years of high school.

It is based on the assumption that the main end in view of high school writing is enlargement of the pupils' capacity to understand and enjoy life. Mastery of language is valued first as a means of attaining richer experience. Expression of our thought and feeling is very important in social extension; but we must have something to say before we can find much real joy in expressing ourselves. Hence, this course aims primarily at developing more interesting human beings rather than at producing finished writers.

The pupils taking this course already have a vast fund of experience registered in memory as ideas and feelings. We begin, therefore, by showing the pupils how, by yielding to simple stimuli, they can use the processes of associating ideas in creating new ideas and thoughts from this fund. The joy of expression, and the joy of social realization through expression, are attained by having each pupil elaborate

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a thought or a feeling into a finished piece of work.

Next, the pupils are shown that the marvelous store of ideas in their minds was supplied by their observation. Observation, accurate and complete, will equip their minds with materials for original thought and at the same time furnish stimuli for an immediate creative effort. The students are helped to realize this by an intensive exercise in observation, followed by an exercise in associating ideas; these exercises are expected to produce finished compositions.

Observation feeds the mind; association provides a circulation of ideas which results in creativity. When the pupils understand this, the next step is to show them what it is that we have to observe and think about. This is, very obviously, things, persons, and groups; and relations between things and persons, between persons and groups, and between groups and groups.

We direct their attention, therefore, to things—what do they mean to us? And then to persons—how are they like, and how unlike, things? And then to groups—to study which is to begin the study of life, so very important to writers and to all the rest of us.

We take up the individual first objectively, and then the group objectively. Next we turn our attention to the inner or subjective aspects of our problem. Daydreams furnish the easiest and richest approach, for we are all concerned with them. Dreams confront us with conflicts. Realization of dreams always involves struggle, and so the drama of existence unfolds.

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The projects in the course have been arranged on the basis of comparative difficulty and cumulative value. The course aims to give the pupils a sound and comprehensive background for understanding and directing their thought and their lives.

This is in no sense a drill book or a treatise on the technique of writing, but the importance of perfection in expression—craftsmanship—is stressed throughout, and the pupils are given suggestions, together with illustrative examples, of ways in which they can improve their work in spelling, punctuation, sentence structure, and form. It is felt that technical errors can best be checked by the teacher as they arise in the work of the individual pupil. The principles of unity, coherence, contrast, rhythm, etc. are so profound and universal that the course aims to develop recognition of their importance and facility in their application by calling attention to the nature of the universe and of the human mind, rather than by references to specific pieces of writing and rhetorical formulas. The pupils are encouraged to find forms that are suitable for their thought, rather than to search for thought that is suitable for particular forms.

In its actual application in the classroom over a period of several years, the course has been productive of the following results:

(1) Writing that is sincere and that represents a very great variety of style and of points of view. The compositions are always interesting to the teacher,

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and very often present genuine contributions to his knowledge and his spiritual experience.

(2) Tolerance, breadth of view, sympathy, and understanding in the pupils. They acquire ability to look at things from all sides, and a reluctance to close their minds with snap judgments.

(3) Recognition by the pupils that expression is of no importance unless one has something to say.

(4) Recognition by the pupils that distinctions between poets and artisans, business men and artists, philosophers and scientists, are mainly artificial and, in reality, represent nothing more than differences in points of view. The pupils learn to appreciate each other.

(5) The class experiences a steady growth in very definite directions, and at the same time the individual is given great latitude, not only in choosing forms of expression, but also in following his own interests and in developing his own natural abilities.

The course requires of the teacher a very great tolerance of and responsiveness to the ideas and feelings that the pupils regard as important. The work produced is to be judged not by how it flatters the idiosyncrasies of the critic but by what it means to its creator. In this way the teacher's work differs from the work of the appraiser of literature in general.

METHODS OF USING THE BOOK

The book may be used in several ways:

(1) As the basis for a straight composition course.

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If the book is used in this way, the exercises of the first two projects should be done entirely in the classroom. The finished compositions may be written at home if the teacher desires, although the writing of them in class will give the teacher opportunity to help the pupils with suggestions as the need arises. The technique of art classes might well be used more widely in English work.

After the completion of the first two projects, the lessons should be assigned as home work. The exercises, in most cases, can be done either orally or in writing; but class discussion has been found highly inspirational and suggestive in this course, and should be used as much as possible. Vital ideas can be talked to death, however.

Used in this way, the book furnishes material for a full year's work.

(2) Used in connection with the work in literature, the book will require two years for satisfactory completion. Two methods are suggested:

A. Complete Project One without interruption, and then take up the literary work, studying it from the point of view of the author's inspiration. How did the author come to write the work? If this is not known, it might be speculated about. Then the stimulating ideas or objects in the work might be studied, to show their great power over the imagination. In the "Idylls of the King," we have the Holy Grail and Excalibur; in "A Tale of Two Cities," we have the wine cask, the grindstone, etc.; and then we have

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Keats' Grecian urn, Shelley's skylark, and Wordsworth's daffodils.

Next, the second project should be completed, to be followed by the literary work considered from the point of view of observation and description. The third project should be followed by a study of the literary work from the point of view of character description and creation. The fourth project leads naturally to a study of the groups in the literature text. And so on.

Of course, matters of style and technique, as they are called to the student's attention in the composition lessons, should be illustrated from the literature studied.

The subject matter in this book is so basic, and so universal in its applicability, that no difficulty will be found in making a close parallel between it and almost any reading the class may do. Indeed, outside reading other than in literature (history readings, for example) can be taken up with great profit in connection with the study of this book.

B. If the class is composed of exceptional pupils who read widely, the entire literature study might consist of outside readings, discussed in class from the point of view of the particular composition project under consideration. If the students are given latitude in the choice of books, this should result in rather extensive views of literature, with a series of definite objectives.

PART I

PROJECT ONE

The Storehouse of Ideas

LESSON I

The Keys

OUR minds are as full of ideas as the heavens are full of stars. The stars, of course, are orderly and sublime, and their movements are predictable. Our ideas, lively and wayward, baffle prediction—we never can tell what strange new antics they will be up to next. But we may be sure that they are plentiful, however doubtful this may seem when we stare dully at a blank page, pencil in hand, while the mind seems blanker than the page. It merely seems blank, though, for we have somehow put our intellects under the same sort of spell that holds the proverbial hen's head to the chalk line. If the spell is broken, as happens often enough, then the ideas pour out in an astonishingly rich stream.

What breaks the spell? We observe something or experience something so interesting that we forget to hold our ideas back, and they begin to flow. The experience or the thing observed is a stimulus that sets us thinking or dreaming. Some minds are so stubborn

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that they require very intense and very special stimuli. First-rate minds react to a very great variety of stimuli, and often react richly to the simplest and most commonplace things. The linoleum on the floor of a country railroad waiting room started in Gilbert Chesterton's mind thoughts that resulted in an essay on art. Ivy clinging to the wall of an old apartment house gave O. Henry ideas that he organized into a fine short story. Of course, the essay was not in the linoleum, nor the story in the ivy leaves.

This is the way of it: these plentiful ideas of ours are all related in some way or other—sometimes in very strange ways indeed. They do not occur to us singly but in groups, each bringing along as many of its friends and relatives as we will permit it to. This is called the association of ideas. We see an apple and think *tree*, or *pie*, or *rosy cheeks*, or *five cents*, or *Hallowe'en*. Tree makes us think *Jeff Davis*, or *tree surgeon*, or *lumber*, or *moonlight*. Pie makes us think *grandma*, or *Thanksgiving*, or *blackbirds*, or *lunch*. So it goes; and this is sufficient, perhaps, to suggest how commonplace objects and experiences may call forth from our minds material for almost any kind of writing at all.

“The world is so full of a number of things” that we should never be at a loss for stimuli for our minds, and our minds will react productively if we will allow our ideas to flow freely without too much strain and conscious effort.

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Exercise 1

Let us see how quickly and interestingly we react to what we experience. Any object at all could be used, but a blank sheet of composition paper will probably be the most convenient. You should take twenty to thirty minutes for the exercise. It is very important to work easily and quickly, without any effort or strain.

Take two sheets of paper—one to make notes on, the other to use in the following way.

First observe the sheet, feel it, let light shine through it, shake it. Put down on the note paper what you observe, and after each detail put down what it suggests to you.

For example:

Sharp edge—*knife, frost.*

Crackle of paper—*leaves, window shade, flame.*

Smooth surface—*glass, silk, something between the two.*

Next roll the paper. Let it unroll in the hand. Roll it again. Put it on your desk and watch its movements. Make your notes as before.

For example:

Rolled—*telescope, unfolding leaf.*

It unrolls, resists change—*like steel more than clay;
many things in nature resist change.*

Go on rolling the paper in different ways. Fold it in several ways. Crush it into a little ball. Smooth it out again. Shake it. Try to write on it. Do anything else with it that may occur to you. Keep making notes of your observations and the ideas suggested. Include processes: crushing paper suggests what? A story? An experience of your own? In-

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clude changes: crisp and smooth to wrinkled and limp suggests what? What does the whole paper experience suggest? At what stage is the paper most interesting? Least interesting? Why?

Get a long list of observations, and suggestions from these observations, but don't worry at all about how well you are doing.

LESSON II

Evaluating Ideas

THE notes you made in our first exercise are, without doubt, very interesting. There are a great number of ways in which they could be studied; but, since we are trying to develop our abilities rather than to analyze the processes, we shall suggest only a few of these ways in passing.

These lists are alike in some ways, and each is different from the rest in some ways. There are a few observations, perhaps, that you all made, but each made an observation or two that no one else did. And so with the associations, or suggested ideas—although with respect to them the difference between individuals is greater. This means that although we all outwardly go through the selfsame experience, it does not mean the same thing to any two of us. And this is the reason that we like to talk to each other, read each other's compositions, and one reason why we like to read books. The more sincere and genuine we are, the more unique our work will be. Insincerity, as a rule, makes us imi-

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tative and robs us of the flavor of our individuality. Let us be sincere in our work, not pretending to see or feel anything which we, in reality, do not. Do not try to be original, however. Just be natural.

There is also variety in the kinds of associations made. Some are more or less logical, practical, or matter of fact. The texture or fiber of the paper suggests rags, pulp, wood, mills. The smooth surface suggests writing, or, maybe, the history of paper making, or the economic importance of paper. Other associations will be fanciful. Poetry is made of these. The rustle of paper is the rustle of dry leaves and suggests the festival of fall. Still other associations will be utterly fantastic, uniting totally unlike things in strange ways. Probably "Alice in Wonderland" was made of these. It may be that the mathematician, Carroll, got tired of the rigid logic of Euclid and cut loose.

Some of you have a tendency to make one or the other of these kinds of associations, but, very likely, you all made some of each kind.

Exercise 2

Read your lists to each other in class. As you listen, follow your own lists and see which of your ideas are the most stimulating—starting the fullest stream of ideas in the mind; which are the most unusual—unlike the ideas in the lists of the others; and which, on the whole, you consider the most promising material for a composition of some kind.

Make careful note of these ideas, for in our next exercise we shall consider how to use them.

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LESSON III

Finding a Theme

WHEN they once get started, our minds work very well; and we have experienced at least one way of starting them. Once in a while they produce well-behaved ideas which come along definitely to one single purpose, and properly related. All we need do is to write them down to have our poem, essay, or story. But this is only once in a great while. Usually we have more ideas than we know what to do with, and they do not fit together, do not bear on the same general thought or arouse similar feelings, so that when we attempt to create something with them we have at least three problems: first, to get a clear notion of our central theme—thought, feeling, picture, or course of action; second, to eliminate all ideas which do not bear on the theme; third, to organize or arrange the relevant ideas in satisfactory form. This is where the artist in us plays his part. Not only literary artists, but creators of all kinds, have the same problems; and, furthermore, they get their new conceptions in exactly the same way that you got the ideas which you have in your notes. Architects, painters, designers of machines, and writers—all alike must achieve unity of effect through organization of material. All alike depend on association of ideas for new concepts.

Bear all these things in mind, but do not worry about them. Anxiety and worry about rules and prin-

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ciples often hinder the spontaneous creative impulse that we wish to develop.

Exercise 3

Look quietly and easily at the promising ideas for a composition that you have in your notes. Let the theme suggested grow more and more clear in your mind. Write down the theme and make note of the ideas that bear on the theme. Do more thinking and dreaming than writing. Let us have a few illustrations.

Suppose you had: crackle of paper—*crisp russet leaves, cold weather*. The theme is a feeling that autumn brings, perhaps. This makes you think of autumn leaves drifted in a meadow against the bank of a meadow stream; of fringed gentians, closed gentians. The asters are gone. The theme is more definitely one of calm and deep pleasure. You quietly go on getting more details to make the theme clearer.

Suppose you had: fiber seen in paper when held to the light—*pulp, wood, rags, mill*. You are interested in the history of this sheet of paper. The theme is the making of paper. See how much you can remember about paper making. The theme is more definitely limited to one kind of paper—newspaper, perhaps.

Suppose you had: crinkled paper—*wrinkled face, grandpa, newspaper, grandpa and his newspaper*. The theme is a character sketch of grandpa. You hear him cough or clear his throat. You hear the paper rattle as he turns the pages. His clothes are wrinkled. He drops the paper with a great rustling to light his pipe again. This happens very often. The theme is: Grandpa reads the paper. Get the picture clearly.

Suppose you had: crushing paper in hand—*power of hand, power of fingers, the hand makes things, has made everything*

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that is man-made. The theme is the human hand and human progress. You think it over. Even the machine began at the draftsman's fingers. Without hands man could not have evolved.

Suppose you had: folded paper—*canoe, Indian legends, flying canoe.* The theme is a story about a flying canoe. Flying Dutchman. A Flying Dutchman of the air. How an Indian, intent on making a canoe so light and speedy that his enemies could not overtake him, succeeded in making one that carried him up into the air so fast that he never has been able to come down again.

Your ideas will not be like these at all, of course. These illustrations merely suggest a way in which you can let your ideas give you a theme, and then turn around and make your ideas develop the theme. Try to get your theme clearly in mind, and have plenty of details in your notes or in your head.

LESSON IV

Developing the Theme

YOU have your themes, you have your details; now you are to give them form—that is, write out the compositions. What form they will take will depend on the nature of the themes. If your theme is *The Making of Paper*, you will probably start at the beginning of the process and carry through to the end in narrative order. If your theme is a story, you will use the narrative order, also; but in this case you will try to have your narrative increase in interest as it moves along. If your theme is a thought, such as *The Hand*

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Has Played a Vital Part in the Evolution of Civilized Man, you will put down your ideas in groups bearing a definite relation to each other. For example:

GROUP 1. The hand and first tools and weapons—stones, clubs. Value of these to man. The use of first tools in making better tools, and the use of hands in the process. Then better tools used to make still better tools, until the complicated tool, the machine, evolved, which must be controlled by human hands.

GROUP 2. The hand and the arts—carving, drawing, pottery, weaving, picture writing, writing, painting, sculpture, music.

GROUP 3. The hand and human relations. Shaking hands. Eloquence of hands. The hand as symbol—"hand of fellowship," Rodin's *Hand of God*.

If your theme is a character sketch, it may take the narrative form, but the details should follow each other so as to increase in interest and end, probably, with the one that best reveals the chief characteristic of the individual or your feeling for him.

If your theme is the conveying of emotion principally, you have poetry to write. The music of your words may be important to you, and their picture and color value. If you have had practice in writing conventional rhymed verse, you may write some verses. But you can do very well in prose, just setting down in the order of their importance the details that best convey the feeling. Or you could try some simple form of free verse; such as,

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In russet lines
Along the withering banks
Of the meadow stream
The wind has swept the leaves.
There they lie, still;
While, green and blue,
The gentian lifts its cross and spire
And casts a purple shadow down.

Now, taking any part of these suggestions that may be useful to you, proceed with the writing of your composition.

LESSON V

The Harvest Festival

THIS lesson brings us to one of the most delightful parts of our work—hearing the compositions of our classmates read. It is not only delightful, but also very important for several reasons that we ought, perhaps, to mention.

There are few things more stimulating to the mind than fine human conversation. Hearing the thoughts of others and building upon them with our own so that entirely new thoughts arise among us, is a wonderful experience. Moreover, working together, appreciating each other's work and each other's understanding of the work, is a builder of the very finest human relationships.

Harvesting involves two things: storing and, in civilized countries, sharing.

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A proper pride in one's work is essential for the healthy development of the creative spirit. Therefore let us take care of our work as long as it has value for us. Your compositions should be kept in a notebook or a folder, as your teacher may desire. Each piece of work should be properly headed according to the form used in your school. You should write on but one side of the sheet and should leave margins on both sides of the page so that your work will look well. Consider the eyes of your teacher, who must read your writing.

Assuming that you have attended to the storing, let us pass on to the sharing, which is the object of this recitation.

You will have a chairman, your teacher or one of your number, who will call on various members of the class to read their compositions. By so doing he will call upon the class to listen. You are all called upon at once.

The reader, with a proper respect for his work, will be careful to let every word be easily caught by every ear. He must not hurry his reading. He must speak with force enough to carry to the corners of the room. This is the minimum requirement. If, in addition, he can read pleasantly and naturally, so much the better. This is he reading, and not a senator in Congress nor a political orator. Let him remember that.

The listeners should be sympathetic and expectant. They should not primarily be looking for faults. They should be looking for what is noteworthy in the work.

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As you listen suppose you keep in mind this outline.

OUTLINE

- I. Is the theme interesting?
 - A. Is it unusual? Would you have thought of it yourself?
 - B. Does it concern important facts or truths? Is this important: Writing on wrinkled paper is like trying to impress new ideas on an old mind.
 - C. Does it reveal a poetic, a philosophic, or a practical mind? You must be ready to take the point of view of the reader. Although you are given to the manly sports, can you, nevertheless, appreciate the skill of one who writes with feeling about little kittens chasing flying leaves and papers? It will not hurt you to take for two or three minutes a point of view that is foreign to your nature.
- II. Is the development interesting?
 - A. If it is a narrative, does it hold your attention to the end?
 - B. If it is a poem or poetic prose, does it express feelings you have had?
 - C. If the theme concerns important truth, is it direct, simple, and clear?
 - D. If the theme is fanciful, is there enough detail and color to stimulate the imagination?
- III. Does the reading bring to your mind, "That makes me think . . ."? That is, does it arouse in you a related line of thought?
- IV. Do you notice any slip in grammar or pronunciation that the reader should correct?

After each reading, the chairman will call on one or

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two pupils for comment. He should not call on too many, for the main purpose of this recitation is to hear the readings. The commentators should confine themselves to making the most interesting or important point which they noted as they followed the reading. The reader should not let his feelings be hurt by the comment, nor should he be unduly elated by praise. Matters of taste are matters of taste, and we are after instruction.

PROJECT TWO

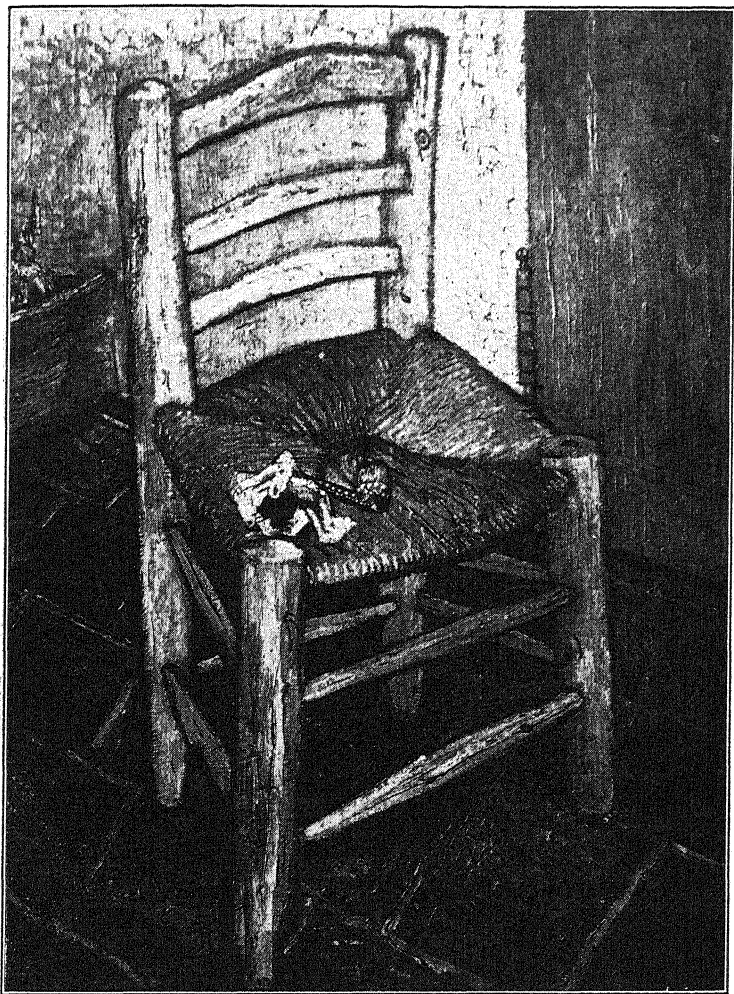
Enriching the Storehouse

LESSON VI

Careful Observation

YOUR first compositions were made almost entirely of ideas already in your minds. You have seen what a fine lot of material there is in those minds. You have seen that minds vary in wealth, and that the more richly supplied work the more readily and interestingly. It must be worthwhile, then, to increase our store of the material for thought. There is only one way to do this, and that is through observation—the use of our senses—and reading, which is a kind of observation—a second-hand or vicarious observation in which we use the senses of others. We must learn to observe—see, hear, taste, smell, touch—so that we may acquire full and accurate information for our minds to work on.

There arises here one of the numerous problems that make life interesting. While the liveliness with which our minds make all sorts of associations is very important when we come to create new things, it frequently interferes with our observation, leading us to think we observe things that we do not observe at all. And



Courtesy of Montross Gallery, New York.

"CHAIR," BY VINCENT VAN GOGH.

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this is bad, not only for practical persons—business men and makers of machines—but for artists and poets as well. We must keep in touch with reality. Seated safely at home making poems, the poet will come to no harm imagining a traffic light to be the scarlet bloom on a solitary cactus in the desert, but he will be in danger if he gives way to such notions as he drives in the traffic. Moreover, that is not a good figure of speech for the purposes of poetry, either. Poets must search for the truth, they must be aware of reality.

All of us, therefore, must learn to observe accurately and fully. What we afterward do with the data acquired will depend on our purposes and personalities. While we observe we should keep our previously acquired ideas from blinding us and confusing us with the wild dances they love to make.

Exercise 4

For this exercise we shall take an apple. Your teacher may supply you, or you can bring to class one of your own. Anything that has grown could be used just as well as the apple, and in the same way; but we use something that is the product of life because such objects are generally the most interesting.

You have your apple, let us say, and a sheet of paper for notes. Now observe the apple very carefully and make note of your observations on your paper. Do not put down any associations this time. Put down only what you see, hear, taste, or feel. Use simple drawings in your notes if you care.

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to. The important thing is to get all the details you can and as vividly and concretely as you can, both in your minds and in your notes. Do not hurry—work easily. Complete the examination of the whole apple, then bite into it and eat it up.

The following suggestions may help you: note the temperature of the apple, its weight, the texture of the skin, its general form, the little depressions, elevations, and other accidents in the general form, the color, the patterns of color, spots and streaks, variations of color, richness of color. Note the smell of the apple, its taste, the sound as it is bitten into. Do not neglect the core and seeds. These are very interesting.

LESSON VII

Discovering Genuine Interest

THE notes you have as a result of your work on Exercise 4 show some interesting things that we might do well to notice. We differ from each other in the way we look at things, even though we observe with equal care and exactness. A scientist ignores the details that appeal mainly to the feelings. He studies the details that relate the object to others of its kind, in order to discover or justify some natural law or scientific principle. An artist will be especially interested in form, structure, and color as things to delight in for their own sake. A poet pays most attention to the details that awaken his feelings and relate the object to the human heart. A humorist notices inconsistencies, incongruities—things together which, for

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some reason, ought not to be together. He loves to see nature contradicting herself.

You will notice that in some places your details are vague and general. You have *beautiful color* instead of *red, yellow, yellow-green grading into gold*. You have *round* instead of *wide and round near the stem and tapering with flattening planes toward the blossom end with its narrow, jagged, crater-like rim*. Where you have vague and general observations, your interest is probably not very genuine and not very keen. But in some places in your notes you doubtless have very concrete and definite details, and plenty of them. You probably experienced that in these places it was hard to keep back the associations. The ideas cried out to their cousins in your mind, and you wanted to make something of these ideas. That is what we shall now proceed to do.

Exercise 5

Select from your notes made in Exercise 4 a group of details that appeal to you. Set them down on paper, turn them over in your mind, and put down any thoughts that occur to you in connection with them. Work easily—let the ideas come, don't squeeze them out. In this process a theme will probably arise in your mind. This theme, together with your notes, will be the basis of the next lesson.

These suggestions may help:

1. If you are impressed with the beauty and lusciousness of the apple, these are possible themes: a description of the apple; a description of apples in a bowl, in the market, or in the orchard; the apple in the kitchen—apple pie, apple

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dumpling, apple baked with honey in the core; the apple in art and design.

2. On some apples the sun has printed very interesting designs which may stimulate your imagination—autumn flames and haze, and even little white flecks like a promise of early snow.

3. Perhaps you are reminded of some experience you have had in which apples figured, and would like to write about it. The apple is important at Thanksgiving, Christmas, and Hallowe'en—ducking for apples.

4. Perhaps you remember so many legends and stories about apples that you could write about the apple in literature. The Garden of Eden, William Tell, the Apple of Discord, The Hesperides, Jim Hawkins in the apple barrel—you may remember many more. You might invent an apple legend of your own.

5. The vestiges of the blossom in the apple may suggest the relation of bloom to fruit, and you could take as theme an explanation of this, or Luther Burbank, or the development of the apple from the wild apple, or the development of our fruits from wild fruits.

6. The apple belongs to the rose family. Perhaps you could find a theme here, showing how many important plants belong to this family, or how man develops the flowers of some plants and the fruit, the leaves, the roots, or the seeds of others. Maybe the Apple and the Rose will start a fairy story.

7. Your particular apple may have had so much personality that it created a character in your mind. A long-faced bell-flower might bring to life a forlorn vender of apples, a merry red astrachan might call forth a gay jester or a jolly friar. These could furnish themes for character descriptions or stories. The character should have the apple color and flavor.

Ideas will probably occur to you that are not set down here—ideas perhaps never before thought of.

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LESSON VIII

Form

YOU have a theme and plenty of ideas, and are about to write your second composition. Some of you may be going to describe the apple, in verse or prose, to show what a wonderful thing it is in itself; some may be dreaming of harvest time or a festival, and are about to produce a poem or story; some may be thinking of the relatives of the apple tree, and are about to write a botanical essay; still others may conceive a personality in the apple, and will make a sort of fairy fantasy. There is no predicting what is about to flow down your pens.

But consider, as you plan your work and write, these two things: first, the observing you did should reveal itself in your writing in fine specific detail that will make your pictures vivid to your readers, and your thought clear. You have noticed that the general ideas like *loveliness* and *magnificence* aren't half so stimulating as the specific ideas, *angular*, *magenta*, *tart*. We like to get hold of things with our senses, we like to hear, see, smell, taste. General statements mean more to us if we have specific cases given. That is the reason that, in the teaching of arithmetic, stories are made up about boxes, pigs, pears, men rowing boats and paper being hung on the wall. Second, you should consider that the apple has form. All the living things

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that we generally observe have form. Even inanimate nature produces form. Consider crystals of all kinds, and frost on the panes. There is something in the universe that likes definite patterns. It is strong in us. We are not satisfied with the formless—it makes us uneasy. Now the apple is complete—it is a whole apple, it is all apple, and the parts are symmetrically arranged about the central line through the core. Something in it has given the apple a definite pattern. The pear has a definite pattern, too, and so has the banana and the potato. Each has a form of its own, according to its nature and environment. Now, our works of art, in this case writings, should also have definite form, and this form should be suggested by the nature of the thought.

Certain rules can be given and will be given from time to time. But for the present simply make yourself form-conscious. Notice how things are put together, how they begin and end, how the parts are arranged about some center or other. Carry this feeling for form into your writings. Let your composition, so to speak, be a whole apple and all apple.

Developing this feeling for form on these meager suggestions may be a little hard, but it is better that you should strive to develop it for yourself than have it imposed on you by rule and precept.

With these suggestions in mind, proceed with the writing of Composition II.

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LESSON IX

Craftsmanship

THE main purpose of these exercises of ours, as you may have inferred, is to develop our ability to acquire ideas and to organize them into new thought, so that we may have interesting and capable minds. But the expression of the thought is closely involved in the process. Some assert that the thought doesn't exist until it has found some sort of expression—the form of the expression being the body it lives in. At any rate, it is clear enough that craftsmanship is very important in writing and speaking, as it is in all other forms of expression. Craftsmanship is a love of one's work leading to a deep interest in and respect for the material he works in, the tools he works with, and to an intense urge to bring the thing he creates to perfection in every detail. As a source of enduring joy and satisfaction, there are few thrills in human experience comparable to those that come to the master craftsman in his labor. Ask the boy who has made a boat or airplane.

Great writers revise and revise and revise their work. Poe kept on his revising even after his work had been printed. These men hanker after perfection, and in their pursuit of perfection one of the main things they attend to is cutting out unnecessary parts, paragraphs, sentences, phrases, words.

In this they are like all other craftsmen. Think, for

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a moment, of the evolution of machines. The first locomotive, the first typewriter, the first automobile were ugly and awkward affairs. Their present day descendants are, in some cases, things of beauty. Their beauty is partly accidental, and came from the effort of engineers to economize on material and energy so that, as nearly as might be, the machines would render definite service for everything that went into them—that is, would have greater efficiency, to use the term of the engineer. Highly efficient machines are always good to look at. The waste is eliminated, the irrelevant drops away, and there is beauty.

Sometimes we get the misguided notion that the more fine-sounding words we use, the better our writing is. Our words should have a good sound, but we don't want sound without sense. Remember, too, that there is great beauty in simplicity.

Look over the following sentences carefully:

There are many men who are idle who ought to be employed doing something.

There are many idle men who ought to be employed.

"What have you there behind your back which you are so anxious to hide?" was the remark his mother made.

"What are you hiding behind you so anxiously?" asked his mother.

I took hours to think this over, with the result that my final decision was to attend the party.

I thought this over for hours and finally decided to attend the party.

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Compare these two passages as to compactness, structure, and sound:

The room was dull and gray. There was a table in it on which was a black bowl containing an orange which gave a touch of color to the scene.

An orange in a black bowl on the table was the only touch of color in the dull, gray room.

The following is probably a struggle for fine sound. Does it succeed?

The aged dame was industriously plying her needles and revolving fantasies in the chambers of her mind.

Is this better?

The old lady was busy with her knitting and her dreaming.

Now take your composition and look it over carefully to see how many words you can do away with without interfering with your thought. Some words merely repeat what other words have said. In some cases the meaning of a phrase could be conveyed by a single word. Sometimes whole sentences merely repeat the thought without adding anything to it. Make your compositions as craftsmanlike as possible, so that they will give the greater pleasure to the class when you read them in the next meeting.

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LESSON X

The Seed of the Fruit

YOU will, of course, read your compositions to the class so that they can hear every word easily and so that they can get the fine flavor of your style.

When you are listening, make special note of passages in which the writer shows that he observes well and succeeds in giving vivid pictures. If his imagination is vivid, you may be sure it became so through the practice of careful observation.

Note the following:

The skin is waxy yellow, on one side tinged with red and on the other marked with vertical streaks of orange resembling the creases in crepe paper.

Its core is like a Japanese lantern, unlit, in a shadowy garden.

It smells pungent like cinnamon and dried rose leaves in an old rose jar.

Notice any passages or sentences that convey much in few words. Such passages sometimes have the sparkle of jewels. Compare these two statements:

The grape is in flower, and in each blossom is the tiny grape that will expand into a great sour globe for ripening by the sun.

The sour grape is ripening in the flower.

Notice, also, the compositions which have form, which satisfy you as being complete and well organized.

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Notice one other thing, by way of a parting suggestion from our apple. The apple is a unit, complete in itself, but it has seeds, and these seeds have great possibilities. Does one of the compositions you hear have seed? Being complete in itself, does it, nevertheless, start a new train of thought or imagining in your mind? If so, do not fail to comment on the fact, for this proves the composition to be alive, at least as far as you are concerned, and that you are alive, at least as far as the composition is concerned.

LESSON XI

Discovering Treasure

WE have learned much about observation and the interesting differences among us, both in the way we look at things and in the thoughts we develop about them. Perhaps you have already called to mind Franklin and the lightning, Watts and the teakettle, Newton and the falling apple, Einstein and the falling man. Perhaps you have seen the beautiful picture Van Gogh painted of an ordinary chair, or have read Burns' lovely poems about a daisy, a mouse, a grasshopper. The genius sees; the rest of us are too often satisfied with just looking.

We must learn to observe, and, more than that, we must make a habit of observing. This is an interesting world. Everything in it is interesting. No matter

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how small, humble, or homely an object may be, it has meaning and importance somewhere in the great scheme of things, and requires only that someone find a revealing point of view to disclose its secret. Anything is worth looking at, then, if we can manage to be interested in it, and we should cultivate the habit of looking at the things about us. Taking walks with our senses awake is a fine way to do this. It is also interesting, in moments of leisure, to look at the things in our homes, for it is a very curious fact that familiarity makes us blind. The things we look at every day are often the hardest things to see. There is a fine thrill, which many of us have experienced at times, upon suddenly discovering the beauty or interest in something we have accepted for years as a commonplace in our scenery. Our eyes are opened. We become aware that the place we live in is not the place we have thought, but something quite different. This is adventure. We sit still, open our eyes, and a new world comes to us.

Now there are a great number of ways to look at a thing. Some of these will be taken up in our next lesson. For the present it will be sufficient to point out one. Some objects are made just to be looked at, to give pleasure to the eye by their form, line, color. That is all they are for. We have statues, big and little, Dresden china, ivory carvings, wood carvings, and ornaments of all sorts. These are called objects of art, or *objets d'art*, to use the French term. But any

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object at all may be considered an object of art—that is, something to be looked at for its own sake—a rose, a tree, a cabbage, a jug, a milk bottle, a garbage can, a violin, a doorway, a flight of stairs, a bridge, a stone. Some things are beautiful in their grandeur, some in their romantic sweetness, some in their simplicity, some in their grotesqueness or their humor. Humor is counted as an aesthetic element, an element of beauty, which is only to say that to laugh is lovely.

Exercise 6

This exercise will be oral, for its purpose is partly to “lend our eyes out.” What others see may help us to clearer vision.

For some twelve hours or so, go about with your eyes open, or during a few minutes of leisure take a walk, or sit at home and look at things. Find an object that interests you for any reason at all. Be guided by your interest entirely, but do not scorn the simple or the homely. Look at the object very carefully, and be prepared to describe it to the class clearly and vividly. The description may be very short, but it should give a complete picture, bringing out all the essential details.

By the end of this oral exercise you should either feel a keen interest in your object, or be prepared to find another that you can be interested in, for in the next lesson we shall consider these objects to see what we can make of them in a creative way.

In addition to the objects suggested in the last paragraph of our lesson, we might suggest: a plant, a tree, a chest, a table, a desk, a lamp, a radio, a clock, a rug, a window, a door, a fireplace, a steeple, a statue, a vase, a carved box, a screen, a saxophone, a bridge, a lamp-post, trucks, carts, cars, and other props of our civilization.

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If you suffer from indecision, you might make up your mind to take the first object you see on leaving the school building, or the first you notice as you enter the door at home.

LESSON XII

The Magic of Point of View

WHAT an object means to us is determined by the associations we make with respect to it, and these associations are determined by the way we look at it, so that the meaning of a thing depends on our point of view.

Let us look into this a little. Suppose we had a milk bottle standing in a window. We are interested in the form and color of the bottle, the high lights and the shadows, and the interesting patterns the bottle and the shadows make with the lines of sill and sash. As artists we may be so completely absorbed in these things that associations will be stopped, except, perhaps, as to comparisons with other similar designs or compositions, or as to changes that will make the sight still more absorbing. As poets, while maintaining this point of view, we make all sorts of comparisons—figures of speech—which increase and express the emotion we feel. While we view the object as a thing in itself, our associations all tend to increase the feeling it arouses in us and to give expression to that feeling. Art objects, flowers, trees, and such things, are frequently reacted to in this way. Of course, most minds

find it hard to stop with just the thing in itself. Even some artists do. Van Gogh might have painted the bottle so as to show its relation to the central life urge in the universe, and El Greco might have sent the colors flaming till the bottle became a prayer. To Hans Anderson the high light on the shoulder of the bottle would have been, perhaps, a window, the bottle a dungeon, and a fairy story would have emerged.

There is another point of view—the bottle as a useful thing. It holds and conveys milk, is very efficient in this way, far better than pails or cans, although it has a rival in the paper milk bottle. Golf clubs, bows and arrows, baseball bats—many objects used in sport are also interesting from this point of view, for they are so admirably suited to the purpose for which they were intended. The milk bottle will hold water, too, can be used as a vase for flowers, can be used as a weapon, or as a rolling-pin. Some objects often find themselves used in strange ways. Ingenious boys find queer and sometimes important uses for the odds and ends that constitute their treasures. This point of view should stimulate associations in the minds of inventors, thinkers, and story makers.

Again, the bottle may be looked upon as an end product of a process or of a series of events. This is the historical point of view. We have the history of this individual bottle, the history of milk bottles, the history of bottles in general. In the case of heirlooms and art objects, the history of the individual thing is

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sometimes very interesting. It will bring to mind persons who have been associated with the object, the one who made it, and, perhaps, many stories.

Once again, the milk bottle is a symbol: it stands for something of great importance. It, together with the garbage can, represents one of the chief differences between our times and the Middle Ages—sanitation. The fire hydrant stands for another great human achievement. We noticed another sort of symbolism in the case of the apple and the human hand. Gates, doors, thresholds, and other objects have become symbols for abstract truth and human hopes and fears. Is the object you have selected closely connected with any great human aspiration, problem, or triumph?

Now the milk bottle probably cannot be considered very well from the next point of view, that of personal relationship with the object, but many objects can. Some things have been a part of our lives for so long that we feel a sentimental attachment to them—they call to mind so much of our personal and family story. The family Bible, albums, crazy quilts, pieces of furniture, dolls, toys, sometimes are overlaid with affection and sentiment as though with mother-of-pearl. These objects often inspire poetry of a sentimental sort—"The Old Oaken Bucket," Field's "Little Boy Blue"—and are very suggestive of stories. Much of this poetry is very poor, by the way.

One other point of view is often taken by scientists, and that is the object as a representative of its class.

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A rose is studied for the light it throws not only on roses but on the whole group of plants related to it, and for the light it throws on all plant life, and on all life.

This does not exhaust the possible points of view. You can probably think of more. Is it strange that so many stories, long and short, bear the names of objects? We have "The Gold Bug," "The Necklace," "The Talisman," "The Moonstone," "Dynamo." You could write a very long list.

Exercise 7

Now think about your object from as many points of view as you can. See how much you can see in it from all angles. As you entertain these thoughts, a theme will suggest itself for a poem, an essay, a story, a picture. Turn the theme over in your mind to gather all the ideas possible. Have the theme and ideas ready, in memory or on paper, for the next lesson. As far as you can, let the theme have a direct bearing on the object, in some way or other.

LESSON XIII

Theme Suggests Form

YOU are now ready to proceed with the writing of your third composition. The number of possible themes is unlimited, so that each of you will have to work out for himself, pretty much, the form best suited to his thought. A few suggestions will be made, however.

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A clear and vivid picture in words is a fine achievement. The reader is able to see the picture, and responds with a definite feeling. If the work is very well done, it will be, by suggestion, as stimulating as the object itself, or more so. The writer doesn't say, "This is funny," "This is beautiful." He lets his reader say those things for himself.

If you have been trying free verse or prose poetry, you might like to attempt a more conventional and regular pattern, where you have a definite number of syllables and accents in the line, and rhyme, perhaps. You could probably equal or surpass the following simple little poem.

THE RED MAPLE

In the Spring the maple makes her dress
Of wings and scarlet loveliness.
In summer she wears a gown of green
With sun-flecked shadows laced between.
Then for the festival of Fall
A scarlet cloak with shimmering shawl.
For Winter she weaves a robe of dreams
With spangles and jewels and silver seams.

The narratives will probably be of great variety, ranging from fairy stories to short biographical sketches. Sometimes one begins a story at the end and comes back to the beginning. You might tell how an object came into your possession, and then go back to the beginnings of its history.

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In our first lesson an essay on art by Gilbert K. Chesterton was referred to. It begins by telling the incident about the railroad station. It tells of his looking at the pattern in the linoleum, and then goes on to tell what that suggested to him. We have the feeling that the author is thinking out loud with us, and that the thoughts are given as they came to his mind, without any definite prearranged scheme or plan. He may have organized his ideas and planned his essay very carefully, for all that. This plan is a very delightful one for an essay.

You are anxious to get on with your writing, so you will be detained by just one more suggestion.

Sometimes writing is spoiled by sentimentality, which is, in the main, paying out, or pretending to pay out, more feeling to an object or an experience than it deserves. For some people certain words unhinge the reason and produce an abundance of tears. You can love and respect your mother and home, as you certainly should, without crying or flying off into an ecstasy every time you hear the words mentioned. Sentimentality is weak and thin because it struggles so hard to create feeling over nothing at all. If you are given to sentimentality, you should, for a while, confine your artistic efforts to a careful study of objects and first-hand experiences, and to literal expression of what you actually observe. Get your feet on the ground.

Now proceed with the writing of Composition III.

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LESSON XIV

Observing Language

IT may be that in the composition you have written there are no superfluous words, phrases, or sentences. It may be, too, that you have used concrete and specific words in your description. You might, however, look over your work carefully, this time, to see whether the sentences satisfy you in every respect.

While we are learning to observe, we might as well learn to observe the language we use and hear and read. It seems strange that although we have spoken, listened to, read, and studied English all our lives, we still have trouble with our spelling, grammar, and sentence structure. The trouble must be that we do not observe. You surely can tell the difference between a whole apple and an imperfect or malformed apple, between a whole animal and part of an animal, between a whole bicycle and an incomplete machine. A sentence is a simpler thing than any of these. Notice occasionally the sentences you read in good books, especially in passages you enjoy. Read them over aloud, one by one, several times, and thus get the feeling of what unity in a sentence is. This may help to develop in you the ability to recognize completeness in sentences as easily as you do completeness in things.

Your grammar study has brought to your attention the fact that a sentence has a subject, and a predicate which contains at least a verb. The sentence may have

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more than this, but this is essential for conveying a complete thought. Does each of the sentences you have written satisfy this requirement?

Your grammar study has shown you, also, that the parts of the sentence must fit together properly so that the whole may make sense. Even a city boy with little skill in nature lore would recognize a bird with a leg on its neck and a head where its leg ought to be, as a monstrosity. Anyone would know at a glance that a bicycle with handlebars and pedals interchanged would not work. A sentence won't work any better than such an animal or machine unless all the parts are properly put together. In all the sentences you have written, do the parts fit? Is it clear what the subject is, what verb makes the chief assertion about the subject, to what words the modifiers (adverbs, adjectives, phrases, and clauses) in the sentence belong?

Look at this passage:

The ruddy-faced jester leaped from the barrel, pushing back his sour companion, into the dancing snowflakes, shouting, "Apple blossoms falling," "Lilies for you, my friend," filtering through the gloomy staves. He didn't hear this.

Let us find the backbone of this animal. There are really two animals: 1. The jester pushed, leaped, and shouted. 2. The jester did not hear a remark. In 1., probably the shout was the main thing, the push and the leap being preliminary actions to this full expression of his joy.

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So let us say:

The ruddy-faced jester, pushing his sour companion back into the barrel and leaping out into the dancing snowflakes, shouted, "Apple blossoms falling." He did not hear the remark which filtered through the gloomy staves, "Lilies for you, my friend."

Participles and infinitives cannot serve as verbs to complete statements. The following are not sentences:

Seeing the success of the ragweed which the insects visit freely.

The fussy show and exclusiveness of orchids and gentians appearing to be pure indulgence of pride and conceit.

Let us make a sentence:

The fussy show and exclusiveness of orchids and gentians appear to be pure indulgence of pride and conceit, when we consider the success of the ragweed, which insects visit freely.

Participles have a queer habit of attaching themselves to the wrong ideas if you don't watch them. Compare these statements:

Climbing over the fence into the orchard, the apples hung temptingly just beyond the reach of Johnny's stick.

Having climbed over the fence into the orchard, Johnny found the apples hanging temptingly just beyond the reach of his stick.

Perfecting your sentences will make your composition easier to read to the class, and certainly will add much to the interest of what you have to say.

Rewrite your composition if you find very much revision necessary, and have it ready to read for the next lesson.

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LESSON XV

Expectation of Revelation

GOOD reading—natural, expressive, and intelligent—will help the reader much in mastering the language, especially the structure of sentences. Bear this in mind as you read your composition to the class.

Let us make a sort of review work of our listening. We should be learning to observe clearly, accurately, and fully, to react to our observations with ideas readily and richly, and to organize these ideas into original creative work.

Be ready to note and comment on evidences of good observation and of original associations of ideas. The following associations are not unusual:

The tulip holds a cup to catch the dew.

The trees watch like sentinels over the valley.

Her cheeks were like roses.

How about these taken from the work of high school pupils:

Her cheeks were wrinkled like maps of rivers.

His ears are so large and protruding that his head looks like a loving cup.

His large ears gave his narrow little face a mouse-like appearance.

The percolator rumbled like battle preparing in a castle tower.

Note good form and perfection of expression. Note, also, evidence of sincerity in writing, passages

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that show the writer really feels, believes, or is interested in what he is expressing, and is not merely trying to make an impression for the sake of show.

Which of these two passages sounds the more sincere:

It was a beauteous morning. The lovely flowers adorned the lawn, and the merry birds were singing sweet carols in the verdant branches.

Crocuses yellow and blue lit up the lawn; and in the branches overhead, the starlings voiced a varied and uncertain music.

Bear in mind another thing. We are not merely writing compositions, we are primarily engaged in an exploration of the world about us and of the world within our minds. We should expect discoveries—important unregarded facts, unnoticed elements of beauty in the commonplace, significant imaginative pictures, thought that explains things or inspires us to think. If you notice any of these things in the work of your classmates, do not fail to call attention to it if you have opportunity.

PROJECT THREE

The Human Being

LESSON XVI

Observing Without Inferring

OUR world is made of things and people, people and things. We discover things, use them, and make more things, and then the things oftentimes turn upon us and shape our destiny. The story of gunpowder dramatically develops this theme. Things constitute our possessions, our property, and some of the most baffling problems have arisen and still arise about this property, these goods, this wealth of ours. The most elementary study of economics will indicate how complicated, bewildering, and important are our relations with things. Are we the masters of things, or are things entirely too much for us to manage? Does the man own the car, or does the car own him? Thoughts and questions like these have probably arisen in the minds of some of you in the course of the preceding lessons. Well, we've looked at the things, now let us look at the people.

This is not at all easy. In fact, there is nothing harder to see than a human being. Why? Because we look at human beings with our emotions and our



Courtesy of Montross Gallery, New York.

"BASKET WEAVER," BY VINCENT VAN GOGH.

prejudices instead of with our eyes. Even strangers we regard with a feeling of attraction or repulsion. We like them, dislike them, love them, hate them. We have the incurable itch to "size a man up," which means judge his soul by the shape of his chin, his mathematical ability by the design in his tie, his artistic genius by his hair, and his general moral character by the cut of his trousers. Oh, we can tell anything about a human being by just looking at him—except what he looks like, which requires more careful observation.

It may be that certain inferences about a man's character can be safely drawn from his appearance. A man of exceedingly low mentality may reveal the fact in his face, although he will do so much better in his speech, and still better in his conduct. But inferences of this sort generally go wrong. On the whole, we may assume it safe to conclude that a man who doesn't dress well, doesn't dress well; that a man with a high forehead, has a high forehead; and that the ability to see what a man looks like without making a lot of wild speculations as to what he really is within, is a gift worth developing. It requires training of the eye and ridding ourselves of a wide variety of prejudices.

When artists begin their study of human beings, they look at human beings. They have one before them as they draw or paint—a model. When a man has a portrait painted, he usually sits for the portrait, so

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that the artist can study his appearance. In our daily life we rarely have the opportunity to study human figures and faces as intently and thoroughly as the artist does his model, so that it will be decidedly worthwhile for us to devote a lesson or two to observing a human being and making notes of our observations. For this work you can probably get a volunteer from the class (or maybe your teacher will pose) to stand or sit where you can all see him. He will not be embarrassed, for you are merely going to make his portrait in words. You are going to look at him impersonally, just as you did at the apple.

Exercise 8

When the model has taken his place, look at him and set down your observations. Do not bother about writing a composition, or even complete sentences, but indicate clearly what you see. Note stature, dress, posture, hands, size and shape of head, and features. Observe very carefully shapes, planes, lines, proportions, color. See how well you can catch all the details in the appearance of the person before you. Make no inferences at all. Try to avoid indicating your likes or dislikes.

If you can get a complete picture down in your notes without a trace of how you may feel toward the model or any of his physical characteristics, you may congratulate yourself on having accomplished something rather unusual.

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LESSON XVII

Uniqueness

HUMAN beings are like art objects, they are good to look at. You will all agree to this with respect to some people you know, but even homely people are good to look at. In fact, the homely are often more interesting than the handsome. And then, the meaning of "handsome" depends somewhat on who uses the term, for "beautiful" and "good looking," when applied to men and women, generally express more personal feeling than artistic judgment.

If this were an art class instead of a writing class, we surely would pause here to consider the beauty and interest of the human body in general. We would take up those characteristics that are common to us all. We would look at the model as a representative of mankind, for each of us is, first of all, a human being. But each of us is, also, an individual, unlike, in some ways, any other that ever lived.

Let us look at our model this time from the second point of view particularly. This will present some difficulties, to be sure, the main one, perhaps, being that we have no very clear standards for comparison. What does the average man or woman look like? What is average height? What is average length for a nose? Sometimes different observers will assert of the same man that his ears are large, that they are small, that they are set close to the head, that they

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protrude. You will do better than that, of course. You will be able to tell whether a man has a receding chin or a prominent one, whether his neck is long and thin or short and thick.

But before we go on to the exercise, look over your notes of our last exercise to see how well you succeeded in keeping your feelings and prejudices out. Do you use such phrases as "weak chin," "obstinate jaw"? If so, try to avoid them this time, for they carry unwarranted inferences. Look, also, to see how specific and definite your notes are. How nearly would they convey your observations to someone else?

Exercise 9

You should have a different volunteer model this time.

Observe and make notes as carefully and as impersonally as you did before. Try especially to get those details that are unique in the model, that make him different from anyone else, so that your notes will enable us to recognize or identify the individual. If you have complete success, you may again congratulate yourself on a rather unusual achievement.

LESSON XVIII

A Life Study Begins

THE two preceding exercises were just for your own individual good. The notes you made are for yourself, unless your teacher would like to look at them. They should offer you a fine light on yourself.

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Can you hold back your emotions and control your bias and prejudice sufficiently to see straight for half an hour? Do you find interest in the human being before you, or do you create a vague ghost to cover up the fine sparkle of reality in his form and features? You will get much pleasure, probably, from occasionally looking at friend and stranger in just this objective way to see what a rich variety of human faces and forms there is. But do not get the impression that you are to consider human beings as objects. They are not objects, and how very far they are from being objects we shall see in the work we have in prospect. All our work from now on will center in the admirable creature, man. Your whole life, in fact, will be a continuation of this fascinating study, and your happiness and success will depend on how well you master it. In the last twenty-four hours you have had to solve, in one way or another, more of its problems than of the problems of all your school subjects put together. You should learn to look at these problems intelligently, with self-control and sympathy with others and consideration for them.

We shall assume that you have learned something about observing human beings. Now we shall proceed to do some observing of the people we meet with in our daily rounds, and share our observations with the class.

Take a character that you see frequently and can at least glance at before you come to class. The character had better be one not in the class, but any teacher

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or pupil not in the class would serve very well (you would use fictitious names, of course), as would a member of your family, a relative, a janitor, a merchant, or anyone at all. Try to have an accurate picture of the individual in your mind, together with his general manner, his tricks of speech, his habits, and a little something about his environment—the store he keeps, for example.

Exercise 10

Tell the class very concisely how your character looks, how he talks, how he acts, and where he usually is when you see him. Try to get the class interested in human beings in general and in the character you describe in particular.

For our next lesson you should have a great interest in the character you have chosen, or find another that you can be interested in, for we shall attempt to study these people to find the richest meaning we can in them or in the ideas we associate with them.

LESSON XIX

What Manner of Man Is He?

MAN is clay, he is plant, he is animal, he is machine, he is intelligence, he is angel, and much more besides. At least, he has thought all these things about himself, and the poets have expressed his thoughts in exquisite lines. It is easy to see, therefore, that our contemplation of human characters is going to be

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much more complicated than our contemplation of objects. Consider, too, that whomever you look at, you are, in a sense, looking at yourself, and whatever you say about him will be, in some way, true of you. For thousands of years the great minds of the earth have been writing multitudes of volumes on this subject of ours, and this great stream of literature will continue to pour, probably, for thousands of years to come. The subject is inexhaustible. It is always fresh and new. You see, if you use your own eyes and your own mind honestly and directly, you will discover things no one has ever seen before, no matter how great he may have been, and no one will ever see exactly in your way again; and your writing, even if not fine literature, will be a distinct and interesting contribution to the unending discourse on man.

We shall now have a few suggestions as to the ways in which you can think about the character you have observed for our work. He is something to look at as he moves about in his office, at home, at his labor, digging, or building. It is fascinating to watch competent people—musicians, laborers, housewives, merchants. Their instruments and tools seem to be part of themselves. Incompetence, when accompanied by gross conceit, is ridiculous; when accompanied by a sincere desire to help others, pathetic; when accompanied by a compelling necessity for effort, tragic. Watch your character as he stands or moves about in

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the picture you have in your mind. What emotions have you? What details arouse them?

Your individual may be striking because he is unique—a most unusual delicatessen dealer, for example, or a most unusual teacher. How? Or he may show what delicatessen dealing or teaching does to a man. He may represent his class. He is all delicatessen dealers, he is all teachers. Or he may be interesting because intensely human. Here you may see what comes of being born of mankind.

Your character, again, may be interesting because of his use or service to the community. As you look at him, you realize what a wonderful thing it is for society to have doctors, carpenters, grocers; or what a terrible thing it is to have grafters, thieves, or incompetents.

The person you are thinking about may be pre-eminently of his time, modern, and progressing in the spirit of his community. He may be a left-over from the past generation, like the old man in Holmes' "The Last Leaf." He may be reminiscent of history—a little Napoleon in the meat market, a Socrates repairing shoes, a Daniel Boone in the Boy Scouts without a wilderness. He may be a sort of prophecy of what man is becoming. Young people sometimes give us what seem to be glimpses of prophetic insight.

Your character may make his environment, his environment may make him. He may fit, he may be too big for his place, or too small.

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Exercise 11

Think about your character from as many points of view as you can. Find the angle from which he seems most interesting to you, and think that over until you find a theme. Then, as we have always done, contemplate this theme, making written and mental note of all the ideas that come to you.

LESSON XX

To Each His Own Way

UNDoubtedly some of you have a hankering to write a long short story, or even a novel. But for the present let us be satisfied with less ambitious efforts. Quality is not in the yardstick. If you have already planned your composition, go ahead without bothering with the suggestions offered here. You have not learned to see or think or write so long as you can do nothing but follow rules or examples. You must learn to see, think, and write for yourself. You must find your own way, and the suggestions in this book have no other purpose than to help you to find your own way and to make sure that it is a good way. Try to learn what methods of work enable you to do your best. No method is equally good for all individuals.

By this time you have learned that it is impossible to divide our mental activity into phases, saying, "Now we shall observe, now make associations, now make a plan, now write a composition." We can concentrate

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on one thing at a time more or less successfully, but while we are looking, associations come streaming; as they stream along, plans and patterns are forming; and sometimes in this living river a beautiful form arises, a complete conception that compels the writer to his paper, the artist to his canvas, the musician to his instrument. Whenever this happens to you, drop the book, drop the rules and principles, drop everything and put all your energy into making the vision incarnate—making it live in your work of art.

But maybe we had better return to the earth. Some very beautiful poems are nothing but character sketches—Wordsworth's "The Reverie of Poor Susan," Kilmer's "Martin," Whittier's "The Barefoot Boy." You can make a long list for yourself. If your feeling for your character is the main element in your interest, you might write a poem. You also might write a sympathetic prose description, making the details sing.

A little narrative sketch will enable you to express a great deal about your character if you give some little incident that illustrates well just what your thoughts about him are. If you are skillful, your reader can imply your thought without your telling him directly.

If you are given to philosophic thought, your subject may have started a theme dealing with some general human problem. If so, it would be well to indi-

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cate briefly what it is about the character that started your thought, and then go on developing it.

You may have a better plan than any of these. Use it, but let your composition show that your ideas are the result of first-hand observation and original thinking. The bane of your teacher's life is reading all this rehashing of half-baked notions gathered from books and the movies.

This will be Composition IV.

LESSON XXI

Spelling and Human Frailty

FOR our revision lesson this time it will be quite appropriate to give a thought to our spelling, for it is the most human element in our language. It is so erratic, so hard to judge by appearances, so ridiculously funny at times, and like so many people we have learned to love, wins us by its frailties.

English spelling is charmingly elusive. It continually runs away from us and hides in the dictionaries, where it must be frequently sought for by even experienced and expert writers.

Now all these difficulties in English spelling are very interesting, because they are marks of the growth of the language. *Night, knight, thorough* once on a time had the *gh* sounded. The pronunciation changed, but the spelling didn't. Spelling reformers have tried

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to drop the letters that are no longer sounded, but there is a delightful human stubbornness in these words of ours.

English is, of course, a composite language. It was built up on a combination of Anglo-Saxon and Norman-French. It has drawn words from all over the globe. We have French words, Latin words, Greek words, Eskimo words, Indian words, and what not. We have to learn to spell in many languages. That makes it more interesting.

Before dictionaries were made, English was spelled pretty much as the writers pleased. This was very fine for the writers, but hard on the readers. Dictionaries have helped to fix our spelling so that we may all spell alike. If you resent this when you write, just give a thought to how you would like reading if originality in spelling were the order of the day. Be broad-minded and tolerant. *Thorough* is a funny looking word. A giraffe is a funny looking animal, but you don't insist on cutting off the neck of every giraffe you see. You simply admire the giraffe, smile, and say good day. After a while the giraffe doesn't look so funny.

If you will learn to observe the spellings of words, note the peculiarities about them, and learn through the dictionary something about what these peculiarities mean, you won't have so very much trouble. Of course, you will always have to refer to your dictionary on occasion. Get the habit of making sure that your

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spelling is right. You have studied spelling and looked at words for the greater part of your life. Now suppose you begin seeing the words as well as looking at them.

Go over your composition to see that there are no careless misspellings in it. Look up any words about whose spelling you are uncertain. Accept the spelling the dictionary gives you with good grace. After all, it is the meaning of the words that matters most. Do not waste your creative talents on evolving original orthography.

Try to have your composition as nearly perfect as you can make it, and be ready to read it to the class at the next meeting.

SUGGESTION FOR A LEISURE HOUR

In an unabridged dictionary look up the derivations of the words in the following sets to see what you can learn about the sources of our vocabulary:

Philanthropy, amateur, love; chronology, temporary, time; geography, territory, earth.

Choose, élite; calf, veal; street, avenue.

Igloo, residence, home, bungalow; captain, boss (meaning manager), king; lariat, rope, cable; kimono, turban, sash (a scarf); hominy, maize, tobacco, tea, coffee.

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LESSON XXII

Becoming Interested in Others

AS your compositions improve in style and substance, your reading should improve, to do them justice. Remember, also, that the class is becoming accustomed to better and better reading. They may be more critical than they were in the beginning.

Listen for evidences of insight into human nature, and genuine interest in mankind. Anyone at all is interested in himself. Does the writer show that he is capable of taking a lively interest in others?

Look for evidences of direct first-hand observation, for unusual points of view and interpretations of fact.

Look for sincerity of feeling. Is the writer's emotion whipped up, or does it arise from understanding and genuine sympathy? Is the humor sincere? Is the writer trying to be funny, or to share with us something that struck him as laughable?

Finally, are you learning to take an interest in the work of your classmates, both for its own sake and for the light it throws on their personalities? Do not comment on this point. Ponder on it in secret. It is wonderful to feel ourselves outgrowing our egoism by a little, even though we shall never outgrow it completely.

PROJECT FOUR

The Group

LESSON XXIII

Streams, Molds, and Crystals

Alone, alone,—all, all alone;
Alone on a wide, wide sea,
And never a saint took pity on
My soul in agony.

—SAMUEL TAYLOR COLERIDGE,

—*The Ancient Mariner.*

WE all know just how the Ancient Mariner felt. Little me can become very lonesome. No one understands him, no one cares for him, he doesn't belong anywhere, even the crawling things despise him. The Ancient Mariner discovered something about the value of love in these trying situations, but it is seriously and profoundly true that man, the individual, is solitary. There is no help for it. He must learn to stand alone. But then there is another equally serious and profound truth about him: he cannot stand alone. As a complete solitary he has no meaning and no importance whatsoever. This paradox (contradiction) in man's nature is very important and we shall consider it more thoroughly later on. In the meantime you might bear in mind two great human dreads: the indi-

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vidual is afraid of losing himself, for he is very important to himself; and he is also afraid of being alone. This may help you to understand some of the other numerous paradoxes in human nature. Man is full of contradictions. Perhaps that is why of all creatures he alone laughs.



Courtesy of Metropolitan Museum of Art.

"BREAKING UP," BY GEORGE CRUIKSHANK.

In our preceding lessons we have considered man, the individual, at least superficially; now let us observe man, the group maker, the lover of companionship.

The groups he makes are fine to see. We have crowds waiting for something or other in a field, before the lobby of a theatre, in a hall. The crowd is

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formless, except for little groups here and there crystallizing in circles, triangles, or squares. But an airplane or an important personage can electrify that crowd into form, so that all bodies and eyes are turned toward one center. Did you ever play with a magnet and iron filings? Sometimes crowds have a unity of feeling. They may be joyous with lots of movement, sound, and color. They may be ugly in spirit—a mob.

We have streams of people. Streams are not only colorful and picturesque, but they often possess a personality of their own. Some of them are the pulses of the community life—the down-to-work, the home-to-supper, the school, the church, the theatre, the movie streams.

We have lines, too, forming on the right or the left—ticket lines and bread lines. The lock-step line is a sad sight.

We have human groups that are shaped by molds—park benches, trolley cars, subways, auditoriums, and gathering places of all sorts. Of course, physically, what goes into a mold must take its shape. It is strange what incongruous units a mold will sometimes press together. Fat ones, thin ones, rich and poor—all colors, shapes, and dispositions—may find themselves side by side. Sometimes the mold selects and sorts the units. Watch the boxes, the balconies, and orchestra of a theatre. One of the most interesting

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molds is the classroom, both to look at and to think about.

We have groups forming about objects. The table is a very common center of groups. It is really remarkable, when we stop to think about it, how important in human affairs tables are. We group about them when we eat together, play together, work together, do business together, or decide the destinies of the nations. We can't always sit just as we please about a table. Tables have ways of their own. At home father has his place at the table, mother hers, and the children each his own. At the board of directors' table the chairman has his place and the others sit according to their rank. In society and government functions very serious trouble may arise if some unit takes the wrong place at a table. It is easy to understand why artists and writers of stories are very fond of table groups.

We have also groups forming about persons. It is very interesting to watch this at social gatherings. Some people are magnets. The orator, the spellbinder, and even the teacher get a taste of the sweetness derived from being an organizing center in a group. They are magnifying their uniqueness, they feel their individuality strongly, and their power. At the same time they have company—admiring company. What more could they ask?

There is no end to this grouping business. Let us merely mention, before we go on to our exercise, labor-

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ers, parades, the army, the gymnasium, games, group dancing, orchestras, choirs, legislatures, clubs, and business in stores and on the streets.

Exercise 12

Look about you for a group of human beings to observe (you can find one in your own home, perhaps), or call to mind one that you have observed recently, and be prepared to describe it to the class. Think of the group as a unit and try to bring out its general form, as well as the details. Your word picture may be a moving picture, in which case note any changes in the form of the group. In group dancing and gymnastic drills this changing of form is an important part of the performance.

As you describe your group to the class and listen to the others, try to get clearly in mind what the groups and all the members look like. Have plenty of graphic (picture making) detail. Our next lesson will deal with the interpretation of these groups.

LESSON XXIV

The Group as a Form of Expression

WHEN we are little children, we play ring-around-a-rosie, drop the handkerchief, London bridge, and numerous other games involving the forming of patterns—circles, squares, lines—delightful to be in and to see. When we are old, we still love ring-around-a-rosie in some form or other. In other words, we take pleasure in making the groups we are in impressive or interesting sights. Why do you suppose

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this is? You know how fussy a photographer is about arranging people for a picture, how you are arranged according to size when you march in for the graduation exercises, how carefully a ballet master works out the designs his chorus is to describe, how instinctively as we sit down or stand together we build or organize the group body. Sometimes girls and women are very careful not to stand or sit where their dresses will clash in color with their neighbors' costumes. The artist summarizes all this. We feel that as individuals we are worth observing, but as groups we are inspiring. Group pictures are worth studying because the artist considers well what holds the units visually together. Lines from one form carry over into another, colors harmonize, forms balance. Perhaps the main statement the artist makes about us is this: "You are, to be sure, separate and unique individuals, but that which holds you together is far more important and beautiful than that which sets you apart."

The dramatist, too, sees all this and is very careful to arrange his characters on the stage so as to form interesting groups. You can observe this in the better moving picture dramas. But the dramatist sees something else—the positions of the characters in the group eloquently declare the relations of those characters. The victor towers over the vanquished, the strong individual is in the center, the weak and the timid are in the outer circles. Whether we are aware of it or not, we are all continually placing ourselves so as to secure im-

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portance in various groups or to express by our position something we have no words for. It is interesting to watch in social gatherings how individuals maneuver for position so that they may let everyone know, "I am very important," or "I am badly mistreated, no one really appreciates me." A teacher who wishes to scold the class rarely goes to the back of the room and sits down while he does so. Why not? An individual does not express triumph by crawling under a bed and scowling up at his adversary—not unless he is going to bite him.

Parades are interesting to a dramatist. Some of them are just for fun, but generally the parade has a statement to make: "We are a rich and prosperous community," "We have fine police and fire departments," "We, the mayor and his council, are worthy of admiration and respect," "We delight to honor our hero, not to say be lifted up by reflected glory." What does the king say to his people with his parade of horses and men? Is he trying to make them more willing to pay their taxes, by any chance? If it is an empty show, what does that reveal about the king?

Perhaps we had better have an exercise now, before we go any deeper into this interpretation of groups.

Exercise 13

Take the group you described for the previous lesson, or some other group you are interested in, and discuss it for the class. Take up these points:

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How does it show that we are more interesting to look at as groups than as individuals? How does it bring out physical characteristics that we have in common and that make it possible for us to form interesting groups? Can you build with a lot of stones of all shapes and sizes as well as you can with building blocks?

What does the group say about all the members in the group? What does it say about particular individuals?

What does it say about those who are responsible for forming the group (the king, for example) and about those who look at it? Does the fact that they enjoy baseball games reveal anything about the American people? The English like cricket much better.

For the next lesson you might try to have in mind two or more interesting groups. As you describe your own group today and as you listen to the descriptions of others, try to build up vivid mental pictures of a few. Keep your eyes open as you go about.

LESSON XXV

Group Purpose and Rhythm

A FOOTBALL game is very interesting because it shows what can be achieved by formation. To accomplish certain things men have to get together in certain definite ways. The shape of the group they form is very important. In military tactics lines, salients, and circles are vital. To fail to maintain the form means disaster to the group. Many other phases of human activity furnish examples. Laborers and musicians make very attractive patterns through the ne-

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cessities imposed by their jobs. If several of you were presenting an oral petition to your principal, would you scatter about the room or stand together? Why?

Individuals make groups of those they wish to manage or control. This fact is worthy of a great deal of observation and thought. We shall mention the lock-step line, lines of other sorts, military drill, labor gangs, gymnasium drills, classrooms.

In former days discipline was the main consideration in classrooms. The teacher faced the pupils. He sat before them and, generally, above them on a raised platform. This grouping was admirable for careful watching and speedy punishment. In some schools today the pupils discipline themselves, pursuing their work in different groups about the room. The teacher sits wherever he finds it convenient. He is not obviously in control. He doesn't need to watch, so the old formation is gone. Managers of men express much of their own character in the groups they organize and much, also, of the attitude of society in general toward the human beings in them. Do business men and politicians make use of organization for control, in any way?

In this country we are very familiar with another aspect of grouping. Sometimes the real group is too large or too widely scattered to get together. You will note that it is generally necessary for human beings to get together in an actual physical group to accomplish

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anything. So a small group that can get together is formed to represent the large group and do business for them. Your History and Civics have already shown you how these groups work in government affairs. But in business and society we have similar activity going on. You couldn't receive the whole life insurance company in your home, so they send their representatives.

Perhaps we had better not go too deeply into this matter, but modern business and politics present some very puzzling grouping problems. We'll leave them to your Economics and Civics teachers, only suggesting that it is sometimes hard to say whether we are being represented and served by certain groups or merely controlled and used by them.

A very important element in grouping, that we must not overlook, is rhythm; that is, the regular forming, breaking up, and re-forming of a group in a time pattern. The best illustration, perhaps, is the family supper-table group. Usually, tradition is very important in these groups. In your own home you will probably find that you sit about the table and eat in a certain way because the family always has. Many families, as groups, carry on traditions that go away back into the family story. The family, as an institution, bears the mark of centuries long gone by.

The group rhythm sometimes makes the group pattern far more important than any or all members of the group. The form goes on though all the members

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leave or die. The school you attend is one such group, your national government is another. Rhythmical groups are often called institutions.

Just one more thought. There are groups that are held together though the units are separated in space. The Angelus may be given as an example. When it sounded over the fields of France at a regular time each day, all who heard it bent in prayer.

We hear frequent references to the "unseen radio audience." Do you suppose that the radio, television, and other parallel inventions will ever make it possible for men to group effectively without coming together physically? A pure democracy is impossible, because all the millions cannot come together in one place. Maybe—well, it is pleasant to have something to speculate about.

Exercise 14

Discuss for the class one of the groups you have in mind; be guided by these questions:

Does it have a definite purpose? Is it effective for that purpose?

Does it give any individual or other group control over it, and how?

Is it representative in any way at all? Do three poor derelicts on a park bench represent anybody?

Does it have a rhythm—does it repeat itself? Is it affected by tradition?

Does it in any way show the deep underlying emotions or ideas that hold mankind together?

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LESSON XXVI

Variety of Group Themes

THIS is our regular association lesson. You have observed that we have a regular pattern for these studies of ours, but like all human patterns it bulges and breaks in places. The form maker in nature has its opposite—the form breaker—Puck, maybe. He plays hookey from school and causes all the merry dances of ideas in our heads that take our minds from our jobs. Puck is a very valuable little fellow, but—

We have already made so many associations and thought so much that each had better find out where he is before he does any more. First find out what your main interest is in this human group forming.

If you are an artist by instinct, you will be attracted by the visual forms of groups. Select a group that fascinates you. On paper and in memory put down all the details you can remember. You have the artist's privilege of changing and adding to what you have observed. Think over the group from all points of view to find the essential meaning of it. Next find the essential element in the form, and then let your ideas flow. For example: The essential meaning might be, "Death and grief we have always with us"; the dominant emotion, sorrow; the essential form, two parallel lines of bent figures winding up a hill.

It is always well to have more material behind our work than we have in it. The reader should feel,

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"There is plenty more where this came from," and not, "Well, the poor fellow exhausted himself in this effort."

If you are a poet, you might think about a group form until a theme arises in your mind. Three figures on a park bench, bent over, apparently gazing at three little blades of grass struggling out of the bare, hard, trodden spot at their feet. Three bent figures, three little blades of grass. There are too many feet stamping the earth into stone.

Poets and musicians have a way of worming right into the heart of things. You might, therefore, imagine yourself in the group and write a poem to express the feeling of the group. This is a favorite subject matter for poets. We have national songs, school songs, marching songs, hymns, and all sorts of convivial songs.

It probably isn't true that poets sing best on an empty stomach. They certainly can't sing well out of an empty heart or head.

You may be a story writer or dramatist. Then take your group and get plenty of ideas about these things: What events led to the forming of the group? What is the attitude of the members of the group toward each other? What holds the group together dramatically? "We hate each other, but are held together by a common greed." What will happen in the group? What will break up the group? How will the members have been affected by the experience? You are

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working toward a narrative sketch or a scene for a play.

But you may be an inventor. The world is full of inventions necessitated by man's grouping instinct—apartment houses, auditoriums, trolley cars, turnstiles, traffic lights. Some people like to make pretty groups on the highway by running their cars together in fantastic patterns!

You might think of a new football play in which formation is important, or some way to improve traffic regulations in your city, or even in your school if it is a very large one. You may in your associations hit on some new idea for city or village planning, or you may think of a new way to organize recitation groups so that they can work better. The fact that all the people want to go to the same place at the same time keeps our inventive genius busy. The organizing of business, of government, of police departments, and so on, needs plenty of creative and inventive thinking.

For the philosopher our field is unlimited. There are so many things that need thinking about in a general way. How does the individual realize richer and fuller meaning through the group? Poverty and Crime. The Prevention of War. Modern Family Life. Athletics in High Schools—Do the Teams Represent the Schools, and How?

Others of you may have still other interests. Orchestration in all its phases is a very engaging study. It might be interesting to devise a dance for a group,

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or to plan a party that will give everyone a good time. A stage manager makes the actors do what the play requires, a hostess has to make her play do what the actors require. Which is the harder job?

In general, lay hold of your main interest, find a definite starting point, let your mind work until you have a theme, and then in mind and on paper with words and sketches develop a wealth of material for our next composition, Composition V.

LESSON XXVII

Thought and Form

THIS is your fifth composition, and it should be a good one.

The poets ought not to be satisfied with one little poem if they can give us two or three. A group of short poems similar or varying in form but with one main theme and a dominant feeling, is a very effective vehicle for expressing a thought, especially if it has two or three different aspects. For example: I. might describe the three on the park bench and the three blades of grass, II. might describe a tree being choked to death by the city pavement, and III. might describe a child coming home from work in a factory. Perhaps the order should be II, I, III. What do you think?

Our artists might, with the teacher's permission, draw or paint their pictures, if they have the desire and some ability. If you use words, try to make your pic-

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ture eloquent without any preaching whatever. You make the picture, and let the picture do its own talking. Only in newspaper cartoons are words used in a drawing. Sometimes even they manage to get along without labels. A moving picture called, "The Last Laugh" put over its story without a single spoken or written word. It was decidedly a great work. Lynd Ward made two novels using woodcuts to express his thoughts. He used no words. His books are called, "God's Man" and "Mad Man's Drum."

The story writers and dramatists should avoid direct preaching, too. They should show us what happens, in such a way that we can easily infer the deep underlying causes of the activity. A dramatist realizes how eloquent simple gestures and postures may be. Don't attempt too much. A short short story or a single scene for a play will do.

Inventors need little help. They surely should have an instinct for form. We shall make one suggestion. Sometimes words need drawings to make them clear. That is the whole reason for mechanical drawing. Suppose you were interested in streams of human beings, and your theme was to show why a store or other institution should be placed at a certain point. A diagram of streets and stores and direction of traffic streams would help a great deal. But use diagrams only where you need them. Inventors need to learn accuracy and clearness in expression. They should also give thought to developing a technical vocabu-

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lary, but when writing for the general public they should avoid technical words where possible. The general public might increase its vocabulary without doing anyone any harm, and thus make things a little easier for our earnest, hard working specialists.

Our thinkers and philosophers can take care of themselves, although we might caution them against attempting too much. You don't need to explain the entire universe all at once. Some people feel that no thinking is going on unless they have hold of some star-shaking idea. Poets think, so do artists, and craftsmen, and housewives. It takes a lot of thinking to plan a really successful party and to carry out the plan. We know that the simplest object can furnish food for thought and that much meaning may lie under an apparently simple statement. We have stars and skies and the destiny of man, but we also have breakfast, home work, and shoe laces. Philosophers should have a sense of humor, and they usually do.

Write as well as you can, but as you write let your thought be your main consideration.

LESSON XXVIII

The Group and the Individual as to Style

AS you revise your work you will, of course, eliminate unnecessary words and phrases, see that your sentences are well constructed, and that your spelling is correct. In addition, we shall look at idiom and

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style, for correct idiom involves linguistic loyalty to the group, and style a respect for oneself.

Language is a group product. If there were no groups, there would be no language. A common language is a very potent factor in holding groups together. If they speak a common language, you may be sure a people has a great many fundamental ideas and ideals in common. Some people have felt that we should have a universal or world language, and have made efforts to create one, hoping thereby to work toward universal peace through understanding. The subject is a big one. We shall only suggest the desirability of knowing at least one more language than your own, and then we shall push Puck back into his corner.

A great deal of the flavor of a language is in its idiom, which means its own peculiar way of saying things. You haven't mastered a language until you have mastered its idiom, and this isn't easy, for idiom is not determined by logic or reason. You just have to learn it and acquire a feeling for it.

In English we say, "There are three men on the corner," in German they say, "It gives three men on the corner," and in French they say something like, "It has there three men on the corner." One is as sensible as the other, but English is English, German is German, and French is French. Again, we say in English, "I have been here three hours," but in German they say, "I am here three hours." We say in

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English, "I went down town this morning," but in German, "I have gone down town this morning."

In your study of foreign languages it is interesting to compare them with your own in this way. But by all means master the idiom of your own language. About the only ways you can do this are by carefully reading, especially aloud, good English prose, and by carefully observing the speech of those in whose English you have faith.

Look over your paper to make sure that you have not carelessly done violence to the idiom of the language. Look at the tenses of the verbs especially.

Style is almost as big a subject as language and idiom, but we shall have to be satisfied with merely a glance at that, too. Idiom is the manner of speech of the language, style is the manner of speech of the individual. Style should not do violence to the idiom, otherwise the more distinctive it is, perhaps, the better.

The point is that how you say it, matters as much sometimes as what you say. Compare these statements:

Get out.

Beat it, and beat it quick.

Vamoose.

Please, leave immediately.

Hence, linger not, begone.

"Avaunt and quit my sight."

They all mean the same thing, but they do not convey the same impression as to the character of the

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speaker. Now look at your work. Is the style your own, or a stiff, pompous, or sentimental imitation of somebody else's? Does it fit the thought? Serious ideas should not be conveyed in a cheap or trifling manner. If you are writing a story, does the language you put into the mouths of your characters fit them?

Sometimes we choose words for the sound as well as for the sense. This is particularly important for poets, for the music of the language is one of the chief elements of beauty in poetry. Let us take a line from the little poem we gave earlier in the book.

For winter she weaves a robe of dreams.

Now, without considering the sense at all, which of the following are the best sound combinations? You will have to read them aloud carefully to determine.

she weaves a robe of dreams
she spins a robe of dreams
she sews a robe of dreams
she makes a robe of dreams
she weaves a gown of dreams
she weaves a dress of dreams
she weaves a smock of dreams

You might look over your composition, especially if it is poetry, to see whether you can improve the sound combinations.

Go over your work carefully and try to have as fine a composition as you can to read to the class at the next meeting.

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LESSON XXIX

Variety of Points of View

WE reveal our personalities as clearly in the way we read as in the way we write, provided we have in both cases developed a genuine and natural style. It is difficult to give instructions about this, but try to read clearly and just as if you were talking to someone. Don't try to put on expression, but let your interpretation be governed by your own actual feeling. If you really understand the full meaning and power of what you read, this rule will work very well. Of course, you ought to understand your own work if it is capable of being understood. Let us have good reading.

We have developed many ideas from many points of view, and the variety of approach and treatment should be interesting.

It might be worthwhile to make comment about the compositions from points of view other than those taken by the authors. For example, if a fine description is given, a philosopher might point out some truth he sees revealed in it. But make all comments brief and don't make too many. What we want to hear is the compositions you have worked on so hard.

You should be hearing examples of good observation, original association of ideas, good organization of material, concrete and vivid detail, concise expression, and good style in general.

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By the end of the recitation you should all be well aware of the wide importance of human grouping and should be interested in learning more about it in your daily observation of mankind, in your study of other subjects, and in your reading of newspapers, magazines, and books.

PROJECT FIVE

A Review of Reviews

LESSON XXX

Why Review?

MEMORY and the association machinery work together. Memory is the host and association the reception committee to new ideas. It is important that the ideas become acquainted with each other, for this host of ours has a way of dropping all lonesome and unsociable ideas into a dark and deep cellar. The more efficient the committee, the greater the stream of newcomers and the more friendly they are with the host. So it happens that when the host is not receiving, the committee stirs about in the mind chambers among all the guests, calling out, "Say, do all you fellows know each other?" In this way sometimes a very valuable but very lonesome idea is saved from the dungeon.

This is the reason why reviews are valuable. In the process of review the reception committee stirs up our ideas to become re-acquainted with their old friends and to make new ones. Sometimes they go as far as to pull a few ideas back out of the pit.

We had better have a few lessons to see what there

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is to review as a means toward creative ends. We are all familiar with the reviews called cramming. It is cramming with a vengeance, for newcomers are crowded in so hard and so fast that they can't shake hands, let alone make friends, and they all fall into the cellar very soon. Cramming is good for nothing but to help you through a test that you ought not to pass, and to give you headaches.

In another kind of review we try to make sure that we know all that will be required for a test. Before an important game a football team runs through its various formations to make sure of them and the signals.

We review, also, to make sure that our abilities are in first-rate order. We try a few original geometry problems, run over our concert piece on the piano, and try out our parlor tricks on the family.

We review just for the fun of seeing how much we have done. We look down the mountain we have climbed, think over a summer's vacation, look at something we have made, and count our savings.

We review also to call back parts of experience to see what was most interesting or valuable. We often have such reviews of the day's events at nightfall.

Another sort of review is made by the boy who looks over the lumber in the back yard to discover materials he can make something of. Women used to review their odds and ends of cloth and ribbons with the same object.

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Another kind of review aims to test the value of what we have acquired. We sometimes go through our things and throw away a lot of junk.

Exercise 15

Tell the class about a review made by yourself or someone else. Tell about its nature, its object, and its success. These are suggestions: a merchant takes stock. I prepare for a concert. I study for a school test. I find something in an attic which furnishes both idea and material for a creation. Looking back over the summer. The most important thing I have learned in (any school subject or activity) this term, and why I think it is important. Anything you can think of that will show the value of reviews and how common they are.

LESSON XXXI

The Comprehensive Review

LET us try to find out how to review for various purposes. We shall use, partly, the material you have developed in connection with the lessons in this book, but remember that this writing course does not call for memorizing anything. You don't need to know everything in the book, because you are supposed to have gotten out of it a great deal more than there is in it. You can puzzle that out in your leisure.

If you want to cover in a review the whole extent of any experience, the best way to do is to make a general outline and see how many details it will call

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to mind. The outline is like a tree on which the associative faculty hangs ideas. If you make this outline from a different point of view than the one taken in the experience, it will have the greater value. Why?

Here is an example:

THE ENGLISH COMPOSITION EXPERIENCE

I. The book.

A. How to get ideas for writing.

1. Observation.
2. Association.

B. How to get a theme.

1. Follow your interest.
2. Take a definite point of view.

C. How to develop the theme.

1. Controlled association for unity.
2. Organization of material through sense of form.
3. Style.
 - a.* sincerity.
 - b.* avoid sentimentality.
 - c.* make it suitable for the thought and the speaker.
 - d.* sound of words.
 - e.* concrete detail.
 - f.* suggestion.
 - g.* conciseness.

D. How to revise the composition.

II. What I have learned by observation.

A. About the world outside.

B. About pupils and teacher in class.

III. What I have learned from fellow pupils and teacher.

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IV. Abilities I have developed.

V. The worth of these abilities.

You will notice that topics I, D, and II, III, IV, and V are not worked out.

Exercise 16

Write out the outline given above, filling in all the necessary sub-heads. Use the book as much as you like, but you see that you will have to include much more than there is in it.

If you prefer, write a similar general outline for any subject you have studied this term.

Or a similar outline for any school activity in which you have engaged. This might be an outline for a report to the principal on the value of that activity.

Or an outline for what you have gotten out of any hobby or interest; such as, collecting butterflies, playing the piano, playing golf, or just loafing, if you do any of these things in a worthwhile manner.

LESSON XXXII

Review to Test Abilities

A REVIEW of one's abilities can be had by looking over what one has done, and by trying oneself out on new problems requiring those abilities. It is the same as doing stunts to see how strong or how agile you are. Here are a few stunts to use for our work:

Sit down somewhere with pencil and paper. Close your eyes and relax. Then open your eyes and take

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the first object they see. Write a description of the object (you needn't use complete sentences) and then put down ideas for a poem, a story, or an essay about it. Don't take more than fifteen minutes. What abilities will this exercise test?

You might take a word—one you have misspelled or whose meaning is new to you—and write sentences expressing associations you make with the word. For example: Emerge—come out—used with “from.” The man emerged from the shadow. The chicken emerged from the shell. His mind slowly emerged from its bewildering fog. My thoughts emerge from the far corners of my mind slowly, as the snail emerges from its shell. And so on. This tests among other things the hospitality of your reception committee.

Another stunt. Sit down as before and close your eyes. Think of some subject you study in school. Then open your eyes, take the first object they meet and see how long it will take you to establish a relation between the subject and the object. For example: The subject is Geometry, the object a chair. Geometry and form; chair's form an art form, form in crafts; geometry used in making designs, designer drew lines, measured angles, curves, used square, level; square determined by perpendicularity, proposition in geometry; level must be perpendicular to line of gravity to make bubble stand still. What abilities will this exercise test?

Take any of your subjects and see whether you can

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invent a stunt to test an ability or abilities it is supposed to give you.

Exercise 17

Try one of the stunts described in the lesson and bring the results to class to read.

Try out on the class a stunt you have invented.

Or let some member of the class name an object, or mention some fact about life or nature. Let another pupil name a school subject as far away from it as he can imagine. Then see which members of the class can most quickly find a relation between the two, and who will give the least fantastic and the most important relation.

Or let someone write a word on the board and, if necessary, its definition. See how quickly you can make four statements using the word. Do these sentences show an alert and resourceful mind?

LESSON XXXIII

Review to Establish Relations

THE value of what we have learned or experienced is determined partly by the pleasure we derived from it at the time, and still derive in memory. Its value other than that depends on its relation to other things. Does the knowledge or the ability developed help us to understand life and to enjoy it? How widely can we use the ability? How widely can we apply the knowledge?

The ability to observe accurately and fully is useful in all our activities, notably in the study of the sciences.

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The ability to make associations freely and also under control is useful in any activity requiring thought. The abstract geometric forms are most easily understood by those who can associate those forms with the forms of real objects. Associations are the breeding place of abstractions.

We have studied groups and grouping. In how many of your school subjects do these have importance, and what importance do they have?

We have observed form in several aspects. In what subjects is that of importance? In all languages sentence forms are important. In art, form is important, as it is in music. How about the sciences—do they take up form in any way?

Exercise 18

Take a subject studied in school, this composition work if you wish; think of one important ability or general thought which it gave you, and then write a list of all the subjects, sports, and other human activities in which this ability is useful, or the thought illuminating. Read and discuss these lists in class.

LESSON XXXIV

Review with Creative Intent

THE only way to tell whether you can make anything out of the material that has accumulated in your mental attic, is to try. First, of course, you have to take stock; look around and see what is there. Then

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your interest leads you to something which calls many ideas from your mind. That is where your theme is. This is the process we have followed right along. But now we'll go through it by way of review and test. Is the material junk, or has it value?

First select your favorite class—this class, your biology class, any class. If you have seriously engaged in any school activity for the term, you may take that.

Quietly think over the term's experience in that class or activity. Think about the work covered, the teacher, the pupils, and any incidents in the classroom that seem important or interesting. Led by your interest, find your theme. It may be connected with the work as a whole. "The Value of My Biology Work This Term." It may be connected with part of it, with the teacher, with the class, or a striking incident in class. It may be connected with something outside the school that is related to that subject in some way. Then after some thought, develop your composition in verse, narrative, or essay form. Your theme should have genuine significance, and the class should be able to see easily the connection between it and the experience or study that suggested it. This composition will test your ability to sense what is important and really interesting.

Revise and rewrite this composition if necessary, and have it ready to read at our next meeting.

Examining the Examination

STUDENTS often feel that examinations are instruments of destruction leveled at them alone. This is not the case. An examination tests a great many things besides the student; in fact, the student is frequently not the principal figure in the process.

An examination tests the pupils; it tests the maker of the examination—if many fail it may be his fault; it tests the course you have had; it tests the teacher's work; it tests the school you are in—its methods and organization; it tests the whole school system; and finally, it tests the value of all this testing business.

So, as you listen, make note to yourself of what each composition shows about the writer, about the course, about the general work of the class, its attitude, and so on. You should also see how your work compares with the work of the others.

Do you note in your work and in the class work, steady progress?

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This is a natural stopping and breathing place in our course. We have looked at man from without; we shall proceed to find what he is like within, for we pass on to his dreams.

PROJECT SIX

Daydreams

LESSON XXXVI

The Clutch

We are such stuff as dreams are made on.

—SHAKESPEARE, *The Tempest*.

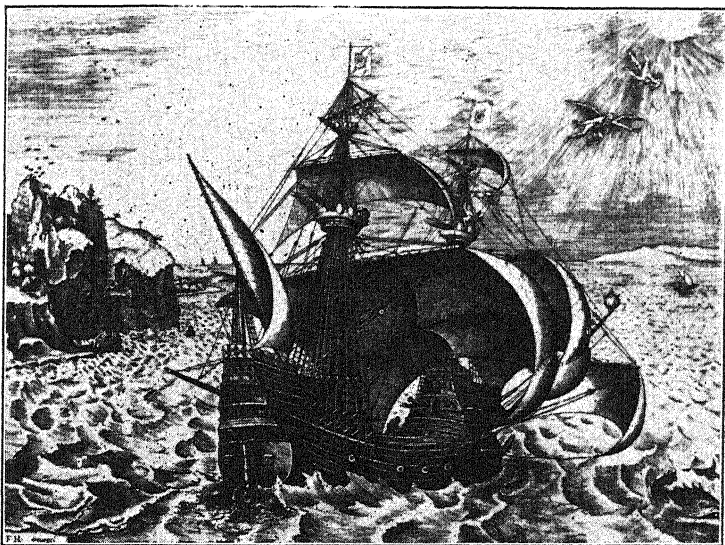
Your old men shall dream dreams, and your
young men shall see visions.

—BIBLE, *Joel*.

ALL men, from the greatest dramatist to the sorriest popular song writer, are concerned with dreams, for dreams are the valuable stuff out of which we, as creatures apart from stones and plants and animals, are made. In a manner of speaking, one's final mark in life is his average score in Dreams and Dream Fulfilment, and Civilization is the average mark of our class, the human race, in this same subject. The story of flying, from Icarus to Lindbergh, illustrates this very well. Icarus and Darius Green rate low in fulfilment but very high in dreams. Lindbergh rates high in fulfilment and thus raises the average of all the dreamers of flight. Does Lindbergh rate high in dreams? You might think about that, and while you reflect you might ponder on Watts and his teakettle. As far as mankind is concerned, does Watts rate

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highest in fulfilment or in begetting dreams in other men? And these thoughts might well lead to a consideration of the cynics and pessimists who look at our achievements and despair of improvement in human nature, of abolishment of war, of more equal distri-



Courtesy of Metropolitan Museum of Art.

"SHIPS," BY PETER BRUEGEL.

bution of the joys of life, and all that. Shouldn't our dreams be taken into consideration in striking our average? Do we rate high in our dreaming?

Let us spend a few lessons on this important subject of dreams. We shall at once exclude the dreams that come in sleep. They are important, certainly, but

they are interesting primarily to psychologists, physicians, and the individual who dreams them. We frequently have dreams at night that seem wonderful to us but which utterly fail to interest anyone else at the breakfast table, unless by chance they encourage one of the others to relate his own wonderful dreams, which, in turn, seem very flat to us. There are parts of our experiences that cannot be shared; they just cannot break through the shell of our solitariness, for they are of importance to the individual alone. Dreams in sleep are almost entirely made up of such private matter, and belong in the solitary sphere that surrounds the center, called ego. We won't worry about this at all, for we are interested in another sort of mental activity called daydreams or reveries.

What is daydreaming? This is rather hard to say definitely, for the term covers a very wide range of activity. We are, of course, awake, and our minds are idling like the engine in a car with the clutch out. This idling varies. We may have so few and such faint ideas that we are scarcely conscious of any mental movement, or our ideas may have color and relation enough to start the wishing machinery. Pictures come to our minds' eyes that please us, for in them we are catered to and glorified. Then the engine may turn over swiftly enough to bring in magic. Our wishes acquire an Aladdin's lamp, and fairy tales appear. Then the magic of the real world may become involved in the spinning mechanism, and a feverish activity

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may arise that is creative, and before he knows it, the dreamer's clutch is in and he is at his canvas or his writing pad or his workbench. So daydreaming shades from one thing into another.

We all daydream. We differ only in the kind of dreams we have and in what we do with them, and whether the dreaming is helpful or harmful to us depends on these considerations. In some people the clutch is permanently out of order; the engine idles, sometimes furiously, but nothing happens. All of us have experienced slipping clutches at one time or another. We have also experienced a fine hum of dreams with the intensity almost of inspiration, but when we threw the clutch in, the engine stalled and we got nowhere. Some people are restless the minute the engine purrs. They want the whole car moving all the time. They sometimes make the rest of us exceedingly weary.

We should have some hours for sleep; we should have some moments, at least, just to sit with nothing much on the mind as we enjoy the sunshine and the green pastures, or whatever it happens to be; and we should have moments of dreaming to some purpose, and then hours for work. The clutch should not slip. It should be absolutely under our control.

Now one of the best ways to develop a slipping clutch is reading and listening for a great length of time without reacting in any way. We had better

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have an exercise, therefore, to see that all clutches are in working order.

Exercise 19

Discuss for the class one of the following topics:

Any achievement about which the world had dreamed a long time before realization.

Dreams the world still cherishes.

Arguments you have heard for or against indulging in daydreams.

Characters you know or have read about who have been affected one way or another by daydreams.

How the tendency to dream has interfered with your home work or has helped you with your work. What school subjects are you inclined to daydream about? Does Mathematics make you dream about bridge building? What subjects do you daydream over? Does Mathematics bring dreams of summer vacation?

Any other topic that may occur to you bearing on the general theme.

The point is to call to mind as much material as you can from memory and experience that bears on the general topic of daydreaming. To use a figure of speech, we'll get our mental libraries ready for the next lessons, which will take up types of dreams and how to make them come true.

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LESSON XXXVII

Magic

Today I brew, and tomorrow I bake,
And then I shall the Queen's child take.
How glad I am that no one knows
My name is Rumpelstiltkin.

—GRIMM, *Fairy Tales*.

BECAUSE if anyone knew, he could not take the queen's child. You remember this story; and you remember, too, how the cave opened at the words, "Open Sesame"; how the lazy loafer, Aladdin, by rubbing a lamp got all his desires; how a carpet once furnished air transportation; how his sword, Excalibur, and his armor made King Arthur absolutely invulnerable and invincible; and how a little herb, moly, protected the stalwart and hardy Odysseus against hostile powers. Fairy stories, folklore, legends, and sagas are full of magic because they represent the day-dreams of the human race in its childhood. They still appeal to us strongly, for although we have outgrown many superstitions and have increased considerably in wisdom, we are still susceptible, as our own day-dreams will show. Magic things, magic words, and magic gestures—there is just enough real magic in them to keep the dream stuff alive.

Let us turn our attention first to this childish sort of dream. (Childishness is not confined to children.) The dreamer, like Aladdin, is very, very lazy. He isn't quite so lazy as to have no desires, but he is too

lazy to find ways and means by the tedious route of natural law—hence he rubs his lamp. These dreams have another characteristic, and that is easy self-gratification and self-glorification. Little me is covered with splendor.

The literature of our race childhood and the memory of our own childhood are full of these dreams, if, indeed, we have outgrown them. Let's see—once upon a time boys were fond of Indian and cowboy daydreams. I (it's always I) have a marvelous rifle in my hand. No one else has such a rifle—couldn't possibly have—because—well, because when I touch a rifle it somehow becomes like no other rifle. It always hits. Redskins yonder! Thousands!! Bang!! A regular banquet of dust. Twenty at one shot. My rifle needs cleaning badly. There now—

Once upon a little later time the scene was in Africa, with lions and tigers, and blackskins instead of red. Nowadays, perhaps, the scene is in the air. Oh! what a wonderful plane! Around the world in ten days? Two. I circle the city. It is war. The great metropolis trembles. The fate of the world is in my hands. I pull some little gadget and—

Or I am a big business man, working magic with the telephone and odds and ends on my desk. I have found a bundle of valuable papers in a garbage can, returned them to Mr. — and he has made me president of his company. Now Dad will be sorry he—

None of your daydreaming is so foolish, of course,

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but unless you are a very exceptional person you have let your fancy toy with stories about yourself of a like nature. There is no harm in this at all, and it may lead to fine things. It all depends on considerations that we shall study as we go on. But bear this in mind: if a daydream is vague, hazy, and empty of detail, it means that one of two things is true of the dreamer. First, he is not really interested in the dream. He has no real desires in connection with it. You remember how our paper and apple lessons revealed that where interest is strong we easily see a great many details, and a great many concrete ideas come to our minds in response. If the dreamer has no interest in his dream, he had better go to sleep, go to work at something, or shift his stream of ideas until a dream arises that he can be interested in. Second, and this is more serious, the dreamer is so thoroughly interested in little me that he can't be interested in anything else. Jane dreams she stands in glorious splendor in a hall full of admiring people. She sees not a single face, not a single costume. She sees neither carpet nor walls nor windows. She just feels glorious and splendid. She wears a glorious gown, oh, yes, but she scarcely sees its color and its design. It's some rich fabric. Remember Malvolio's, "I toy with my—my—my—some rich jewel"? You see it takes effort to design gowns, even in dreams, and it takes, also, for the moment forgetting little me. Poor Jane can't forget glorious, splendid Jane long enough to get herself a

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really first-rate gown. Even in dreams must one lose oneself to find oneself. It is very sad.

Well, this particular kind of dream stuff finds its way into all sorts of literature, ranging from those boys' novels, usually in series, with which you are familiar (let us say the Koko Books—the Koko Boys in Spain, in China, in Alaska, etc.), through fairy tales and on up to such masterpieces as Shakespeare's "Tempest." How the dream stuff becomes literature we'll see, perhaps, in our next lesson. But now it is your turn, so we shall proceed to Exercise 20.

Exercise 20

NOTE: We hope to get some really valuable first-hand material from your own experience to work with in this dream study, so draw on your own dreams freely. But perhaps it would be well to use the third person; that is, tell about yourself as if you were telling about someone you knew or had heard or read about. Whose dream it really is, doesn't matter.

Discuss for the class one of the following topics:

A daydream of your own that has in it magic or self-glorification, or such a dream you have heard or read about.

A fairy tale that has these elements in it. The fact that the third rather than the first person is used, does not change the nature of the story.

If you have read a story of the Koko type, discuss a typical scene or event in it.

In each case try to point out whether you think the dream stuff first-rate or inferior, and why. Is the dreamer really interested in the dream? Is he lazy? Does too much "I" stuff blind him to the details in the dream stuff?

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If you know of any such case, you might tell us about a boy or girl without a dream.

Be making mental or written note of several daydreams as material for the lessons to come.

LESSON XXXVIII

Dreams and Art

..... gives to airy nothing
A local habitation and a name.

—SHAKESPEARE, *A Midsummer Night's Dream*.

PUCK, the cosmic jester, likes his little jokes, such as to make a chair disappear as the serene sitter sits. He laughs heartily when he sees a boy, weary of study, slip into daydreaming as a way of escape, for he knows that daydreams ultimately mean work, if they mean anything. If man had no daydreams, he could lie down peacefully with the cow in the pasture, flick flies, feel the coolness and the sun, untroubled with thought. The answer to all dreams is work, the answer to work is more dreams, to more dreams more work, and so on up and around the endless spiral of dreams and dream fulfilment. There is no way out. Up the spiral we go, or down into the meadow with the cow. It's Puck's little joke.

How do we react to daydreams? How do we make them come true, in other words? There are two general ways of reacting: First is the art reaction. We take the dream stuff and make a work of art—a poem,

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a story, a painting, a statue, or a machine, even. Second is the practical or life reaction. We devise ways and means so that we may actually live the dream. No dream will ever be completely realized, no matter how great the dreamer may be. There will always be something left out, a residue that can't find expression. Don't worry about this. Turn the residue back into the center, it will give the ego's solitariness more meaning.

Thoughts hardly to be packed
Into a narrow act,
Fancies that broke through language and escaped;
All I could never be,
All, men ignored in me,
This, I was worth to God, whose wheel the pitcher
shaped.

—ROBERT BROWNING, *Rabbi Ben Ezra*.

Children combine both ways of reacting. They make up a play around their dream and then act it out. Playing Indian and cowboy and store and house is dramatized daydream stuff. Notice the use of magic in children's play. Tag, the magic touch, changes your personality—you become It until you break the charm by touching somebody else. Children work alchemy when they play store, turning leaves and stones into gold.

Are the games of grown-ups very different? It is said of President Hoover that in his resting days he sometimes finds a little brook to play with. He

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changes its course with dams, puts bridges over it, and builds highroads along its banks. He has had a life rich in achievement. Why does he do this? Are his dreams not completely fulfilled? Or do his achievements keep him moving in the spiral of dreams? Great generals sometimes play with tin soldiers. You might think about card games and the goddess of chance. Why do men and women like golf? Is it possibly because it gratifies their sense of power? Is there magic in a golf club?

You might make a good game out of your dream. How would you play it alone? How would you make the rules so as to give all players an equal chance?

You might make a Koko story of your dream. Any of the dreams suggested in our previous lesson would be a good foundation for one of these. Koko stories set up stereotyped characters—just as a child makes pictures with rubber stamps—and put them through a conventional magic that turns out heroes and villains in the end. These stories represent the daydreams of fourth-rate minds. They don't create, they repeat. Sometime compare a Koko story with a story like Stevenson's "Treasure Island." They both represent the dreams of youth. Books like "Treasure Island" are full of striking concrete detail, the fruit of observation; they are full of unusual associations of ideas, resulting in characters and situations that are, in at least some respects, different; and they are written in a style that is the writer's own, flavored by the unique-

ness of his personality. Koko writers work, but Treasure Island writers work harder—they see more, think more, and, on the whole, have a lot more fun. They really are interested in the dream stuff and are not merely flattering the youthful ego.

A daydream may be turned into a fairy story. Don't frown on fairy stories. Geniuses have spent effort on making them, and they are very much higher in the scale than Koko stories. Your desires may be baffled by natural law or your environment. You consult the magic of dreams. Very well. Open your eyes in the dream world. See every last fairy, every costume to the minutest button—a pollen grain, maybe. Study the magic things. What do they look like? How do they work? That's important, you know, for in fairyland there is logic and order. You can be the Prince if you like, but work out the rules and the ways and means. If you can write a fairy story that moves in a world that seems real, you can shake hands with Hans Andersen and William Shakespeare, and we hope you'll all have a pleasant afternoon.

Adult writers sometimes have a great fondness for fairies and giants and so forth. They half believe in them, but they are afraid to say so directly. They therefore write allegories. They show what they think about the world by making stories in which fairies and princes and so forth stand for ideas. In the "Idylls of the King," Arthur is the human soul, Guinevere the

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flesh or body, The Three Queens are Faith, Hope, and Charity, Excalibur is the Sword of Righteousness. You might make an allegory of one of your dreams. Your magic might be a symbol for hard work; your ugly demon, selfishness; your kind old lady might be friendship; and the beautiful princess, achievement through labor. You can have considerable fun making allegories.

If your dream is about housekeeping, and you imagine yourself entertaining in your beautiful living room, work out the plan of the room and its decorations, try to see your guests, and just for fun take a hint from Charles Dickens and impersonate them before the mirror. You might realize your dream in some good interior decoration designs, a good plan for an afternoon tea, some good character sketches, or a little story or play.

You may react to your dream by using parts of it. It may give you a good idea for a picture to paint or describe. It may give you a good design for a dress. Try to connect with pencil and needle. A boy who dreams of a magic bat that hits nothing but homers, might think up a good design for a bat. He might make one of a new type or style. Or if in his dream a springboard threw him over the chasm and away from his enemies, he might think over the catapult business and end up with a design for a machine to launch airplanes directly into the air without a running take-off.

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We shall have to leave the second kind of reaction, the life reaction, for a later lesson.

Exercise 21

Take a daydream of your own or someone else's (it should, however, be an up-to-date daydream—such as any of your classmates might have) and show the class how it could be turned into a game, a fairy story, a Koko story, a Treasure Island story, an allegory, or how parts of it could be used for creative ends.

Could you make a funny story of the dream to help us laugh at our childishness?

Can you see how business letters might be art reactions to daydreams?

In any case all you need indicate is the general plan. You needn't go into details.

Be acquiring a good stock of daydream stuff from all sources, especially your own mind.

LESSON XXXIX

Dreaming Away from Ourselves

I'll put a girdle round about the earth
In forty minutes.

—SHAKESPEARE, *A Midsummer Night's Dream*.

WE are always wanting to get away from the particular spot we are in. Man is such a wandering animal, the distant scene has all the enchantment for him. He is not better satisfied in a business office than he is in a classroom. We all want to get away from here. If we can't walk, drive, or fly, we

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dream to Japan, India, the depths of the sea, the moon, and far beyond the moon. From very distant times the transportation dream has been and still is one of man's greatest dreams, and it has resulted in some of his greatest achievements. We haven't equalled the speed record of Puck, but we are out after it. We haven't reached the moon yet, but a man was once shot at it in a curiously made rocket. We are exceedingly fond of adventure stories. There are Jules Verne's "Twenty Thousand Leagues Under the Sea," Defoe's "Robinson Crusoe," Wells' "War of the Worlds," and Swift's "Gulliver's Travels." You can make a long list without trouble.

There probably never was a human being who did not at one time or another indulge in one of these dreams, whether to walk the woods, to visit distant lands, to see the middle of the earth, or to walk among the stars. Sometimes we have favorite dream places that we like to visit again and again.

But we are not satisfied with traveling in space; we want to travel in time, both backward and forward. What dreams drive the historian to musty documents, and the geologist to fossils? We dream forward, too, and prophesy. Young people do this a great deal with respect to their own lives. How is it with mankind in general, do we do more digging back than looking forward? How many books can you think of that have the forward look, in comparison with those that go back into history?

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We still aren't satisfied, and we begin dreaming ourselves out of our skins. We get tired of being ourselves and want to be someone else. There are several modes in this process. The first arises from envy. We want to be in another's place. The pupil dreams of how wonderful the recitation would be if he were the teacher, or imagines how all our national ills would disappear if he were president, or imagines the joy of Siam if he were king. Another mode is to dream yourself another person in that person's place. You get entirely out of your skin. You are the other person, with all that person's gifts. This mode arises from emulation. Because you admire your hero, you are doing just what he does or did, and in his way. Still another mode is imagining yourself the other person in your own situation. "What would so and so do if he were in my place?" You take on the dream flesh of your hero and imagine your success in your studies, in your play, and with your friends.

We even get tired of being human, and dream ourselves into things. Fairy story writers and poets do this a great deal. How would it feel to be an amoeba, a tin soldier, a cabbage, an eagle? A poet sees into things through the heart, a scientist through the mind. Are they both dreamers?

Exercise 22

Let us see whether each of you can have a daydream to tell us about (or a book built of daydream stuff) that shows

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how man hankers to extend his experience by being everywhere in space and time, even to getting into other people's skins and into things.

Have you a favorite daydream land with a geography of its own?

Have you one on the map of the world?

Have you a favorite hero?

Do you ever wonder how creatures, other than human beings, feel?

Have you ever read any author whose work shows traces of such daydreaming?

In what way does this particular daydream stuff appear in almost any novel?

Have you any thoughts or questions about this kind of dreaming? Sometimes a question is more valuable than the answer.

LESSON XL

Realization

IT is time to take up our deferred life reactions to dreams. It is true that making works of art and inventions is part of our lives, a very important part, and the division we have made is mainly for the sake of convenience.

We have noticed that children realize their dreams immediately in play. They don't always stop to dream; their dream unfolds in their play. Some of us, as we grow up, may live in this same direct fashion. Of these it may be said that their lives are their dreams. Most of us, however, dream far beyond the daily schedule and all possibility of complete fulfilment. But, for-

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tunately, it is possible to begin realizing dreams almost immediately; or, at least, to lay a foundation for an ultimate realization. Art reactions may be immediate, but often they require time, so that our lives are made of the reach toward them. Shakespeare could not have written "The Tempest" when he was your age. But his life was made up of a series of steps toward that achievement. This takes us close to the heart of career planning, and since this is so very important, we shall devote our entire next lesson to it, proceeding with some thoughts that may help us in the study.

When your dream involves admiration for someone else, you probably want to become like that person. If you know him, study him carefully. Try to discover whether you admire him for his virtues or his vices. He may be pompous, boastful, conceited, a swaggerer, and you like him because of the breezy sweep with which he takes his landscape. If that is the case, your dream should start a more careful study of people in general. It should be possible for you to see the good elements in a character and to emulate these without admiring or taking on the cheap or the vicious. Loving a person does not necessarily involve parting entirely with the judgment. If only perfect people were loved, all of us would be lovelorn.

You can begin being industrious, kind, sociable, at once. You can also begin taking a real interest in the person you admire, finding out all you can about him.

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If your hero is really as fascinating as you think, you may one day be his biographer. These suggestions hold good, also, for heroes you know only through reading. You can emulate them, you can live their lives by reading about them, and perhaps in time you can write about them.

Books, as well as all creations of man's invention, come out of the daydream stuff, and they offer one of the best vicarious means of realizing our desires. If it is travel you hanker for, there are plenty of books to carry you anywhere at all, even to Mars. You may not be sincere in your dreams. You may dream about castles in Spain and never read a word about Spain or study Spanish. Some day you may see Spain, but you'll probably see without seeing unless in the meantime you make your eyes ready to see and your mind to understand, and explore your own world to the full capacity of your feet and the family and local transportation facilities.

If you really get tired of being yourself and of being human, too, there is no direct way of realizing your desires, for you cannot possibly become a molecule or a pipe organ. But you can read and think and observe. Creating fairy fantasies about objects may possibly stimulate a genuine interest in all living and inanimate things. Potatoes can be grown in a pot, beans and peas can be sprouted in a glass of water. Your biology, physics, chemistry, and astronomy are fine escapes into the world of things if your mantle of

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mortality hangs heavy on you. Sympathy is the road to the understanding of people. Does a scientist have anything corresponding to sympathy for the molecule he studies? He doesn't hate it, at any rate.

Exercise 23

Discuss for the class one of the following topics:

Is hero-worship good or bad, and in what ways?

A person you consider worthy of study, admiration, or emulation.

A person whose biography you would like to write.

A place you would like to visit and what you are doing about it besides dreaming.

The advantage of being interested in things rather than in people.

An experiment or other experience that has helped you to feel your relation to the universe beyond mankind; that is, the world of rocks, plants, animals, stars, and whatever else there is.

Any other topic you may think of bearing on the general subject.

LESSON XLI

Long-distance Dreams

A boy's will is the wind's will,

And the thoughts of youth are long, long thoughts.

—LONGFELLOW, *My Lost Youth*.

WHAT shall we do with our long-distance dreams? First of all, perhaps, we had better test the genuineness of the dream in question. Does it represent a real desire? The frequency with which it comes to

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us is one test. If it comes back again and again, there must be something to it.

Another test is this: are we dreaming of achieving or merely of the glory of achieving? Is it a dream about parties in a studio, glorious receptions in the gallery, and fame and jewels, or is it about the actual painting? Do we see the pictures, do we dream about how to lay out the work on the canvas, to plan color schemes and all that? The glory and prosperity can be gotten in many ways. They are not essential parts of the dream. Is it Lindbergh's reception in Paris that fills our dreams, or airplane designs and plans for flight? Is it the doctor's wealth and social standing we see, or the fascination of his work and the worth of it to society?

A third test is this: what do we do about the dream? We might well question the sincerity of the boy who claims he dreams of aviation if he never makes a model or reads a book on the subject. Perhaps you have seen something you would like to paint, so you sit thinking about how it would look on the canvas. You haven't paints. You think of drawing. You try to draw and find you can't very well. You dream some more, and then decide you will learn to draw, and you go right after the job. You take lessons, you go to art galleries, you draw and paint and keep on dreaming. That is a genuine dream. You dream of becoming a wonderful nurse, like Florence Nightingale. Glorious to serve mankind like that, you think. Well,

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are you helpful to your mother, kind to your brothers and sisters, and otherwise demonstrative of altruistic impulses toward the human race?

A fourth test: are you willing to sacrifice anything for your dream? Suppose every time you day-dream you put into a box your week's allowance, or a substantial part of it. Will you keep on dreaming your dream? If you do, you will in time have money for travel, or study, or whatever is necessary to realize your dream, and you will have tested and proved your dream.

In short, before we set too much store by our dreams, we should test their nature to see whether they are worthwhile, and then test ourselves to see whether we are willing to study, work, sacrifice, and plan toward their realization.

Our favorite dream changes from time to time. The boy who dreamed of becoming a carpenter is now studying for the ministry, or one who thought he wanted to become an engineer is now a teacher. This is nothing to be worried about. One should be ready to change one's course when new light comes to him, and whatever he does toward realizing any sincere dream will probably have value in realizing another.

Sometimes dreams are realized in others besides the dreamer. A son will fulfil the dreams of his father. If a parent has a very definite and hard and fast dream for his child, it frequently leads to trouble. "My son must be a minister because I tried to be and failed."

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That is not sufficient reason for making a boy a minister. But usually parents' dreams are general enough to be satisfied if the children find a useful and happy way of meeting life and its problems.

There are individuals big enough to entertain group dreams. They do not worry about personal glory or gratitude. They want to see the end of war, of poverty, of crime. They want their city beautiful in buildings and character. They want the world intelligent and unselfish. They realize their dreams whenever anything happens to indicate that any of these things is coming to pass. Someone has said, "It is wonderful how much you can achieve if you do not care who gets the credit."

Exercise 24

Let us discuss these topics, each selecting one:

How some character you know or have read about realized his dreams.

A dream you have realized, at least in part.

A dream you have for the future, and what you are doing about it. How do you know it is genuine?

Have you ever had a group dream for your club, your school, your family, your city, or the human race in general? What can you do to help realize this dream?

Any other topic that may bear on the subject. Our lessons do not cover the whole ground by any means, neither are their conclusions to be taken as authoritative or final.

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LESSON XLII

Finding Inspiration

IT is now time to begin thinking about a composition, and wandering about in the wilderness of dreams as we are, we each had better find a congenial spot in which to stand still awhile to gather some ideas. Follow your interest as usual, and select a dream, part of a dream, or a general thought about dreams, and turn it over in your mind until you get your theme and some ideas. In addition to the numerous suggestions already given, we shall offer a few more.

A particular dream could be considered as a revelation of the character of the dreamer. What a man dreams and what he does about it, give us a pretty good understanding of the man. Did you ever read "Will o' the Mill," by Stevenson?

A particular dream may be typical of human dreams in general, or it may be typical of youth, or old age, or a race, or a nation.

A dream that repeats itself can be considered from the same points of view. It may also start you thinking about and planning your own future.

A recurrent dream may punctuate a life that is a failure and thus make the tragedy more keen.

A particular dream may strike you as funny, the elements being so mixed and incongruous. The dream may be big, and the dreamer very small. A cricket dreams about Mars. The whole idea of man, that

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speck of dust, dreaming about the universe, has its humorous aspects. Sometimes big dreams are realized in little ways. The boy who dreamed of becoming an Olympic champion turns out to be a ping-pong artist. Humor and tragedy are closely related. It is both funny and sad how we whittle away the grand dreams of our youth to a faint desire for a sandwich and coffee.

My looked for death-bed guests are met.

There my dead youth doth wring his hands,
And there with eyes that goad me yet
The ghost of my ideal stands.

And that is very far from being funny.

Group dreams are interesting. Families sometimes have dreams that are traditional and find rebirth and fulfilment in succeeding generations. Does your school, as a group, have any dreams?

You might look at the dream business from the points of view of your various school subjects. The study of foreign languages is carrying you abroad. Are any of your other subjects in any way related to your dreaming?

Are any of your school subjects helping to realize any great human dreams? There is the dream of long life and perfect health. How many subjects bear on this in any way? Let us mention Hygiene, Physics, Chemistry, Physical Training, and Economics. There are, also, the dreams of the Golden Age or

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Utopia, of the brotherhood of man, of freedom from such a long list of things that we had better not begin it. How does any or all of your school subjects bear on these? Is School, itself, the answer to any dreams? Is it a fulfiller of dreams or a begetter of dreams, or both? If both, which is its main function?

Business men are great dreamers. They entertain all kinds of dreams, from golf dreams to magnificent group dreams. Your dream may involve the letter that secured for you some valuable contract. That letter would be worth gathering ideas about.

Well, think over these random suggestions, our lessons, and the discussions you have had, and get material ready for Composition VII.

LESSON XLIII

The Source of Form and Style

HERE are some thoughts that may help you in writing your composition.

Have you noticed that when your mind is fresh and unworried and you have a definite point of view and a keen interest in your subject, your ideas come to you in pretty orderly fashion? You think coherently and your pictures and stories fit together nicely. We have plenty of trouble with confused and disorderly ideas at times, of course, and frequently have to readjust parts of our plans, revise, and rewrite; but would

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we be so insistent that what we read be well constructed if our minds were naturally confused and disorderly? This matter of form goes back to your observing—you are probably acquiring the habit of looking at things with some sort of system or order; and to your associations—you are acquiring the habit of making associations in an orderly fashion, too. The particular methods you use in observing or making associations are determined partly by your own individual mental and emotional make-up, so that the foundation of your style is laid back where the seeing and thinking begin. This is important, for it shows that composition writing is not a special performance governed by special rules of its own. Your compositions reflect the whole of you, and the same powers and processes you use in writing them are employed in all your work and your play and even in your daydreams. These thoughts are worth reflecting on in your leisure.

We shall assume that our poets and artists are well at home in the land of dreams. We expect more of them this time than we have before. To the poets we might suggest a series of dreams on the same theme—a fugue after the manner of De Quincey. The artists should, figuratively speaking, use a larger canvas. Let's have life-sized sketches of the dream world, and don't let them be "without form and void" either.

Our stories or playlets should not be vague or aimless. They should make some definite point. If they make us laugh, that is point enough. But don't leave

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us in a vacant haze of romantic amazement, with nothing to be amazed about.

A series of business letters can unfold a story as well as a play does. A great many business transactions have in them all the elements of drama.

If you are going to describe a dream dress or a dream house or a machine or game you have invented, use drawings and even color plates if you can make them. Describe your conceptions so accurately that any artisan could carry out your plan.

We should have some very fine essays about the meaning of dreams as sources of creative material, as revelations of human character, and as vital parts of the great drama of life. Use a natural style. Talk to us, don't preach at us or orate in high-sounding terms.

Said Oliver Goldsmith about Doctor Johnson, "If the Doctor wrote a fable about little fishes, he would make them talk like whales." Don't let your little fishes talk like whales, and don't talk like a whale yourself unless you are talking about whales' business.

LESSON XLIV

Well-rounded Perfection

PERFECTION is a dream, one of the great human dreams that we never attain but never cease striving for. The nearer we approach it, the greater our work is. To approach it is difficult because it is im-

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possible for us to see our work from all points of view. If you have ever done any modeling in clay, you understand this very well. Your work looks very fine on the front and one side, but the back and the other side are a mess of confused and meaningless planes and lines. You work on the side and back some more to find that the front has been affected unfavorably. To make your figure right from all points of view is hard.

You have had the following experience often enough, very likely. You have worked hard on something—a piece of manual work, a composition, a dress, a picture, a ship's model. You have ability and know what you are doing; but just as you finish, someone much less able than you, perhaps, comes along and points out a flaw or defect that you recognize at once but which you failed to see for yourself. Sometimes this is annoying. It angers some people, who have not yet learned to value perfection in their work more than maintaining a comfortable and serene self-conceit. You don't belong to this class of people, so it would be a good plan for you to have one of your friends or someone at home read your composition over before you make your final copy.

As you revise your composition, keep in mind spelling, cutting out unnecessary words, sentence structure, grammar, supplying concrete and definite expressions for vague statements, idiom, and style.

There is one other little thing. Your teacher reads

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these compositions. Take his point of view occasionally. He has but one pair of eyes, which can easily be fatigued by looking at sloppy and illegible writing. Moreover, however unfortunate it may seem, inconsequential elements in the appearance of things do affect our judgments of those things, especially if we are tired. A neat manuscript, easy to read, predisposes a reader in its favor. If you have access to a typewriter, use it. The ability to use a typewriter is an advantage to anyone these days, especially if he has much writing to do. A neat and good-looking manuscript has something of the same importance to a piece of writing that a frame has to a picture.

In general, bear in mind the often quoted words of Michelangelo, "Trifles make perfection, but remember perfection is no trifle."

LESSON XLV

The Recitation and Life

THIS lesson should be one of the best that we have had. To insure its success, practice reading your composition aloud two or three times to yourself or to someone at home—the whole family, perhaps.

The entire program is something like a play. The title is, "Man, the Dreamer." The poets furnish the music, tuning our emotions for the play. The artists and inventors and designers furnish the scenery for

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the "mind's eye." The story writers give us the action, and down there in the front rows sit the critics, who make comment on the meaning of the drama of dreams.

As you listen, bear this thought in mind. Isn't our recitation a sort of summary of what goes on in the world? Of what stuff is literature made? What do poets, novelists, dramatists, essayists, philosophers, and historians do that we are not doing? Out of the dream stuff comes the impulse and power to create; out of our observations, directly or indirectly, comes the material. We, along with the dramatists, "hold a mirror up to nature." It is true that in some parts of life the stage is larger, the setting is different, there are more things and bigger things, and more actors, and more confusion and trouble; but human nature in its essence is the same here as it is anywhere, and here we can discover much about fundamental things if we learn to read people and situations as well as books.

By the end of the recitation you should have a fairly good impression of the importance of dreams to mankind.

PROJECT SEVEN

Patterns

LESSON XLVI

Observation Patterns

DREAMS suggest reviews and patterns. Daydreams are a sort of recapitulation of past events with a creative purpose. They are preceded by a review of experience and environment. This brings dissatisfaction of some sort, but in the discontent there is at least one point that is satisfactory or promises satisfaction, and this becomes the nucleus of a dream beggling desire. A boy reviews and finds general dullness in the subject matter of his experience. But he remembers hearing a fine violin solo—nucleus. He wants music—desire. He dreams of learning to play or being able to afford a private string quartet. That is the pattern of the single dream.

If there is pattern in our dreaming, perhaps there is in our other mental processes. Let us take observation first. When we see a unit that we can take in at a glance—an object, a group, or scene—we may regard it as a whole first, noting size and general shape, then the most obvious details, then the less obvious, and then the least obvious. This observation pattern

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is determined by the fact that we see better the longer we look.

But if there is a very striking detail that stands out above all others, we look at this first, and then, unless we become hypnotized, we look at the details most closely associated with it, and then at the whole unit. Our attention, however, keeps coming back to that striking detail. It rhythmically punctuates our observing with its self-assertion. It gains emphasis this way. If we are very anxious to see the whole, this annoys us, and if the detail is removable, we remove it. Doesn't this show that if, by chance, we start with a detail, we like to go on to other details until we take in the entire unit? The first detail was striking or annoying because it interfered with this natural process.

A very lively scene, such as a three-ring circus, is generally viewed by the small boy in us and among us in a state of great excitement. As a total unit it is not seen at all. Is it the jumping from one detail to another that causes the excitement, or the excitement that causes the jumping? Does such observing follow a natural pattern? Is surprise the pattern maker?

Again, when there are definite lines and planes in what we look at, what is the process? When we see one end of a log, can our eyes stay there? Do we want to see all there is to see? Is the root of the whole matter a deep-seated and constant expectation of revelation? A box tempts us to lift the lid, a door to open

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it, the whole tempts us to explore the parts, the parts to comprehend the whole. Lines and planes, like roads and rainbows, always have a mystery at the other end or in the far corner.

Can we say that expectation of revelation is the pattern maker in observation, that the pattern is systematic and from point to related point for fear we shall miss something, that we follow lines, planes, graduating colors and rhythms easily for the same reason that we look wistfully at lidded boxes, doors closed or ajar, and the mouths of caves—they feed our expectation with promise?

Has this same expectation of revelation anything to do with the pattern of our dreams?

Exercise 25

Let us have a discussion about this matter. Take:

Any topic or question suggested by the lesson.

An occasion on which you did some very careful observing, and how you proceeded.

An observation you made under great excitement, and how you observed.

Objects and scenes that are especially inviting to you. Tell us if you can why they are.

What inferences can you make from this study that bear on composition writing or art?

Why do fossil bones excite a paleontologist?

Are egoists good observers? Does a man wrapped up in himself have much expectation of revelation in the world outside?

PATTERNS

Discuss any quality or habit that interferes with observation.

What relations are there between observation and day-dreaming?

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Notice your own habits of observing, reach your own conclusions about observation patterns, and see what light you get on your abilities and general make-up.

LESSON XLVII

Association Patterns

ASSOCIATIONS have patterns, too, and although the subject is so deep and complicated that we can only skim the surface, there are some important things about these patterns that we ought to notice.

First, some of these patterns develop from observation patterns. We make associations as we have seen details put together. When we see part, we think whole—horse's head, horse. When we see an outlined whole, we fill in the parts. We see a small egg, we think big egg. We see a big egg, we think small egg. The commonest fact we are aware of is that all things change in size continually as we approach or recede from them. Is exaggeration hard or easy? We see one, we think many. We see many and think one. What have we seen to account for this? We see one kind, we think many kinds. Variety is common in nature. We see many kinds, hanker for one kind,

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then we begin to sort each kind into its pile. This is the beginning of classification, and classification is the beginning of real thought.

Suppose we had a lot of things that we shall call *A*'s, some pink, some red, some blue, some large, some medium, some small, but all square. We sort by colors—one blue pile, one red, one pink. In doing so we make the general statement that *A*'s are of three colors. We, like children, break up our piles and sort again by sizes. We have three piles, large, medium, small. *A*'s are of three sizes. Then we break these piles up and sort by shapes. We discover with a thrill that there is but one pile—all square. We assert that all *A*'s are square, and that satisfies our hankering to make one of many.

Observation patterns make it easy to go backward as well as forward, and we do this in our thinking. John says to Mary, "Arthur Jones is lazy." She replies, "Oh, yes, all men are." If John says, "Men are lazy creatures," she will reply, "Yes, take that Arthur Jones, for example."

These thought patterns are the concern of logic, but we may as well know that there are such things.

All the foregoing patterns belong to one class, probably. Now we have another series of patterns that begin playing pranks. We see white cow, think purple cow, although we have seen no such animal. We see egg and think square egg. We've seen no square eggs, but plenty of other square things. We see horse's

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head, and think cow's body. In other words, something is interfering with the mental patterns that correspond to observation patterns, for we are putting things together that don't belong together. Why? This is the deepest part of the deep water, and so we'll touch only on those points that bear on our work.

We break these patterns for fun. It makes us laugh to see what happens when thought patterns are broken. This is the essence of humor—an ostrich with a giraffe's neck and head.

If it isn't humor, it is some other emotion. We make the wildest groupings of unrelated ideas because they all arouse in us the same feeling. In other words, emotion is the pattern maker in these idea groups.

The figures of speech that poets make belong to this class of patterns. Some figures will arouse in a great many people the same kind of feeling, or roughly the same kind. Other figures will arouse a certain feeling only in the mind that makes them. We have had group emotional experiences that have taught us a common language of feeling. The poet's very hard job is to speak this language, with as much variation from it as will admit of his being understood. So, after all, perhaps these emotional patterns do, themselves, follow patterns of experience in some ways.

"His cheek was like a rose in the snow."

My heart is like an oyster in the sea.

Greasing my car is like picking flowers in
celestial pastures.

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Which of these figures is most nearly in our common language of feeling, and which is remotest from it?

Exercise 26

Have this group of words put on the board:

EGG

cake, yolk, hen, birds, seeds, bad smell, rabbit, bonnet, fragile, candle flame, sunset, actor, apple, silver nugget, the earth, cranberries, plums, snow, food, hope, thought, man, money.

Now discuss the topic word in connection with the words under it, in rotation. For example: egg—*cake*; egg—*yolk*; egg—*hen*; etc. In each case describe the association process that links the words. Is it an observation pattern, that is, like something that has been seen by human beings; does it involve classification, and how; is it an emotional pattern, and what emotion does it arouse; would the connection be recognizable by anyone without explanation, or is it a special individual connection?

In which cases is the pattern a story or narrative, in which cases a line of thought (essay), in which cases poetry?

We shall give examples: egg—*cake*. We cook eggs to eat, and sometimes mix them with other things to make cakes. Observation pattern, narrative or essay. Egg—*cranberries*. Poet's classification. Shape only connection. Feeling, if any, highly sentimental.

After you have done this, perhaps the teacher will show you an object or give you a word. Each write down rapidly three or four ideas that it calls to mind. Then discuss these associations as you did those in the exercise.

PATTERNS

LESSON XLVIII

Filling a Form

IN all our other work we have had free choice with respect to form, and we have laid chief stress on subject matter. Just for fun, for this one lesson, we shall not worry so much about the substance as the form. We'll write a composition to fill in a form and see what happens. Take one of these forms. The thought this time must fit the form. Make the form obvious.

1. *The Observation Form.* Here it is essential that you keep "expectation of revelation" alive in the reader, and that everything in the composition has been seen, or the like has been seen, by some human being. It may or may not disappoint the reader in the end. The other end of the log isn't always interesting. It may be a trip along a road, an adventure into a cave, or simply a description of an object or a scene. It might be a poem.

2. *The Classification Form.* Here you start with an object, go to its class, and then to the class that includes this class, and so on up. For example: Egg suggests hens' eggs. So you discuss the value of these, and then take up the eggs of all domesticated fowls, and then the eggs of all birds, and then those of all egg-laying vertebrates, and finally of all egg-laying creatures, including insects. You make some general observations about this eternal rhythm of eggs and

THOUGHT AND EXPRESSION

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creatures, creatures and eggs. You might start with a baseball bat, tell about baseball bats, then about all bats and clubs used to strike balls, and then about clubs and bats used by man for any purpose, and end with general observations about men and clubs, and why men are so fond of them.

3. *The Free Association Form.* Here you have a dominant emotion. You start with an object, scene, or experience that arouses this emotion. You go on bringing in details that increase it. You must stop just before the reader has had enough. If it is obvious to the reader that each detail suggests that which follows, the work will be better. You don't need to be logical at all, but try to use language that corresponds in some way to the language of feeling of our country. This may be a story, a poem, or something else entirely.

The following example was written by a high school boy. The mood seems to be the almost superstitious awe with which man has always regarded writing—ink is mysterious, powerful, and has unlimited creative possibilities.

AN INK BOTTLE

A bottle of ink on the table. Black. Myriad pin points of light are reflected from the glass. The bottle vanishes. Before me stretches a black, soft tropical sea without a ripple. Black, only a little lighter than the water, the sky stretches above me. Now sounds and smells come out of the void—a

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lapping of waves moving from mysterious shores; an odor of the Orient laden with spices. The moon comes out, and the waves appear, tipped with alluring bits of zigzag light. The hollows are black velvet. Yes, that is the feeling! Velvet! An undulating sea of velvet, sleek, glossy, but dangerous, carrying deep secrets. It is like the black leopard's skin with gently rolling muscles under it, gliding and twisting. I rub my eyes. Just a bottle of ink.

The writer could have gone on from leopard to jungle island, fires, towers, and castles in the sea. Did he stop too soon?

4. *The Hero Form.* This may be any of the three forms mentioned, except that in this case you take an object or a person and let it or him be the point of view throughout. In 2 the hen might discourse on the subject, or go exploring the world to discover all this knowledge. A boy might start on a baseball team and end as a policeman, making the general observations on his way up. He wields first a bat, then a golf club, then a tennis racket, then a night stick. They all make him think. In 1 a person or thing might move through the experience. He or it might relate the experience, and so in 3. This fourth form amounts to putting your composition in the third person, although Fanny Hurst, perhaps in imitation of Homer, has used the second. "You lay an egg, dear old hen, and reflect upon it. You say, 'Ah, a chick will come from this egg some day.'" etc. You may use the second person if it will give you any fun.

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Get as much pleasure as you can from filling out one of these forms. We certainly should have at least one of each kind read at the next recitation.

LESSON XLIX

Creative Review

THE listening should be a review of the daydream variety—recapitulation with creative intent.

Observe and comment on the relation that these compositions show to what we have already learned about writing compositions, about using our faculties, about the meaning of life in general; and point out, if they arise, new ideas that we might use to help us write better, see and think better, or get more fun out of our experience.

If, as you listen, you get any new ideas for a composition form, let the class hear about them.

Part of the purpose of this set of lessons is to have some fun with new toys—they are only thinly coated with new paint, to be sure, but they may look new. Another part is to review, another to help us to get more out of the work that is to come, and another to make us aware of patterns before we take up the pattern smasher—conflict.

PROJECT EIGHT

Conflicts

LESSON I

Conflict and Life

THINGS and people and dreams, and under the dreams desires—and so there are conflicts. This brings us to the root of the great drama of life that we have been studying. Literature is full of conflicts, because from beginning to end a man's career is simply one conflict after another. We don't need to read books to find out this; thinking over the last few hours of one's own experience will be revelation enough. We have a struggle to get ourselves out of bed, to get our breakfast ready and eaten. We have a race with time to get to school, we work to get our lessons, and we strive to convince the teacher that we have them. We prod ourselves to keep awake in class. We quarrel and argue with our classmates, our friends, and the trolley conductor. We compete with each other for the attention of our fellows. We debate with ourselves the relative merits of baseball and home work. We fight sleep to work, and then have a struggle to get to sleep when we finally drag ourselves to bed. This sounds like:

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Double, double toil and trouble;
Fire burn, and cauldron bubble.

And so it is. The daily paper shows that humanity has no end of struggle and conflict, both as individuals and as groups. History shows the same thing. From fist fights to wars, from family quarrels to international disputes, the tale is trouble.

The days of our years are threescore years and ten; and if by reason of strength they be four-score years, yet is their strength labor and sorrow, for it is soon cut off and we fly away.

That is one way of looking at it. But fortunately it is only one way.

Then welcome each rebuff
That turns earth's smoothness rough,
Each sting that bids nor sit nor stand, but go!
Be our joys three-parts pain!
Strive, and hold cheap the strain;
Learn, nor account the pang; dare, never grudge
the throe!

—ROBERT BROWNING, *Rabbi Ben Ezra*.

We like fights, we like struggles, we revel in conflicts. It's that dream stuff we drink, very likely. Most of our games involve conflict. We insist on conflict in our novels and dramas. The hero has to work and fight to win, or we don't care much for him.

There are certain words that we are very fond of. We Master our lessons, we Master a musical instru-

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ment, we Master our feelings. "He is a Master," is high praise. Whenever we learn or observe or achieve, we have made a Conquest. We speak of the Conquests of science, of the air, of the earth. We have all



Courtesy of Metropolitan Museum of Art.

"BARNEY BUNTLINE AND BILLY BOWLING,"
BY GEORGE CRUIKSHANK.

sorts of Triumphs. These words are keys. We like conflicts because we like to win. The conflict gives the winning significance. Little me, the individual, and big me, the group, are alike in this.

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But we are not unique in this world of strife, if this reflection gives us any comfort. The elements are in conflict; forces and masses act and react and interfere. Plants are in conflict for the possession of the soil, the water, and the sun. Plants and animals are in conflict. Animals fight and eat each other. They herd together so that they may the better meet their common enemies. Life keeps pushing up from the soil toward the sun; rain, hail, wind, gravity, and the weight of the air keep pushing it down. Almost anything you look at is connected with a conflict in some way. An apple is the synopsis of a great drama. Could you outline the series of conflicts that resulted in the apple? You have a life force of a definite pattern trying to realize itself. What forces helped it? What forces held it back?

Truly this is a wonderful world for a conflict-loving creature like man. He has plenty of battles to fight and problems to solve.

Exercise 27

The point of our discussion this time is to see that we recognize the presence of conflict in the world, and its importance. Talk to the class about any of the following topics:

The relation between daydreams and conflicts.

A conflict in your own experience.

A newspaper story of the day revealing a conflict of some sort.

An interesting conflict in history.

A conflict you have learned about in biology.

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Your favorite game and how it involves conflict.

A conflict that you have observed in nature. An ant fight.

A conflict in a novel or play.

Take any object—apple, fire hydrant, the Flag, a clock or watch—and tell in what way it is connected with any conflicts.

Compare the two views: "Our labor is sorrow," and "The battle is glorious."

Be observing what goes on about you, what is reported in the newspapers, and in history and literature, so that we can have plenty of material to use in our study.

LESSON LI

Conflicts With Nature

MAN confronts nature. At least we talk as if he did, for we speak of his triumphs over nature and his struggles with her. Just who nature is and what her characteristics are, doesn't seem to be so very clear. Some of our contemporaries call nature "grand." Some call her "Mother." Wordsworth thought of her as a divine presence capable not only of making us healthy and happy but also of giving us moral instruction.

One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the sages can.

When we think of the untutored savage and the intense struggle of life in water and wilderness, nature

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seems very wasteful, bitter, and cruel. Nature does provide bountifully, but she also withholds mercilessly. If she is a mother, she has "a mean slipper."

Well, here is the man child, and here is nature. The man child is hungry, lonesome, not to say terror stricken at times, cold, burning, and withal curious and adventurous. Nature has a magic larder. Of what use are locks on the cupboard with such a curious and adventurous boy in the house? You write the fairy tale—"The Raiding of the Larder."

This story will show how the man child got what he required by craft, labor, fight, and organization or grouping. It would not be wise to ignore the love, faith, dreams, and visions in the process. Your story might also be called "Sticks and Stones." It was a great event in human history when man picked up sticks and stones. Think over these lists of words: Fruit, grass, grain; sticks and stones, fur, meat, wooden plows, millstones, flour, sun cakes. Sticks and stones, fire, metals, iron plows, hearth, cooked food, hand mills, water mills, steam mills, threshing machines, tractors. Sticks and stones, bows and arrows, spears, metals, swords, guns, cannon, tanks, poison gas. Sticks, canoes, oars, boats, sails, steamships. Fire, hearth, teakettle, steam engine, locomotive. Fire, worship, water, fire buckets, fire lines, fire engines. You might have a good time making up similar but more complete and accurate lists.

Notice that in this grand conflict man has used and

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developed things, weapons and tools. Every step of the way the things connected with the struggle most eloquently tell the story. Notice, also, that the minute an invention is known it becomes a group thing, so much so that patent laws have been made to give inventors some sort of right in and profit from the tool. It is the group that profits most from any invention.

Furthermore, grouping has been the main element in man's conquest of nature. Animals herd together as a means of protection, and so does man. Single-handed the individual has very, very little chance in the conflict.

Another consideration: is the conflict with nature won, or is it half-over, or merely begun? The country boy or girl knows very well that the battle is still on. They are aware of forest fires, drought, hail, frost. They are familiar with weeds and the stubbornness of the soil and with fungi, germs, and bugs.

But although the city boy or girl cannot experience this conflict so directly and so keenly, he or she should be able with a little thought to understand very clearly that this conflict with nature is largely a group conflict. In the city we are hardly aware of any conflict at all, unless an unusual storm puts out the lights, or a very unusual drought diminishes the water supply, or we have to call the doctor. The farmer, the engineer, the transportation people, the sanitation experts, boards of health, and fire departments do much

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of our fighting with nature for us. All we have to do is to brush our teeth, put on a slicker, put up an umbrella, and go down to the delicatessen.

Exercise 28

Discuss for the class one of the following topics, trying to make very clear the importance of the conflict with nature and the means employed:

An item from the daily paper about a conflict with nature—floods, fires, plagues, exploration, etc.

A similar incident from history.

A fairy tale or legend about man's struggle with nature that you have read or invented.

A natural law, like gravity, and the various ways men have tried to use it or get their desires in spite of it.

The importance of obeying natural law.

An object connected with this struggle with nature. There are many in the home. How about the toothbrush?

A group that takes care of this problem for us. Fire department, Board of Health, etc.

Are we really working against nature or with nature?

What is your view of what nature is?

Any topic bearing on the general theme.

LESSON LII

Conflicts With Things

ONE thing leads to another. The solutions to problems themselves become problems by and by. Man made himself master of natural resources by picking up sticks and stones, but the sticks and stones made trouble for him.

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First of all, some of the things he picked up and made became fetishes through superstition—fear plus credulity (easy believing). You are familiar with the rabbit's foot and charms of all kinds. They have terrorized human beings, led them into tragic situations, and utterly failed to help them. Is there any of this superstition left in the world? Do you know of anyone who relies on a charm of any kind, such as a good-luck piece? Does it do him good or harm? The fact that these conflicts with things are purely imaginary does not make them less but more serious. You must be careful to distinguish between a fetish and a symbol. A symbol is a thing that represents a truth or a power that we believe in or reverence. We are well aware that the symbol itself is merely a thing. Your Flag is a symbol.

We have a hard time remembering that things are merely things. Did you ever hear anyone talk to an object that had annoyed him? Did it seem funny or pathetic? Why? Do we talk to objects that please us?

We have difficulty in learning to use and take care of the things we have made—violins, tools, machines. Matches, sling shots, firearms, fireworks, and little boys do not always get along together as well as they should. How about men?

Then we have the very much discussed conflict with machines. Are machines getting the best of us? Are we becoming machines? What do machines do to us?

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Think of the Industrial Revolution, and of the many problems machines make for us now. We have the factory problem, the traffic problem, the over-production problem, and so on. Machines, of course, make possible more machines. Do they necessitate more machines? Will there ever be an end to this business of creating new machinery? Much thought has been given to these questions, and there are many books dealing with them, fiction and non-fiction.

We have trouble over things as well as with them. It is the old problem of thine and mine. You probably have conflicts of this sort at home. What are considered your own private personal things? What things are family things? Is there ever any question about the situation? Is there any advantage in having some things strictly your own? Or should everything in the house be at the free disposal of everyone in the house? In your home are there any rules about family things as to time and manner of use? Does the radio necessitate any? Does the family car?

In the world outside do you see any similar problems? What is private property? Can we use our property just as we like? Take your saxophone, for example, or your car. What is public property? Why do we have public service commissions? What is government ownership? Can you think of any laws that correspond in a general way to the rules in your home governing the use of family things?

The most mysterious, baffling, and troublesome

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thing man ever made is money. For centuries we have said very harsh things about it. "Money is the root of all evil." It certainly makes trouble enough. The poor little boy who loses his money can't conjure victuals out of the grocer. The nation that goes bankrupt has an equally hard time. Money makes a great many stories—the winning of it, the losing of it, philanthropy, crime, and suicide.

What is money? Is it a thing, a system, an idea, or what? Why did we make it in the first place, and why does it get the better of us?

Some of you might like to think over business, and how it is concerned with our conflict about things. Is business a way of solving our troubles with things? If so, how does it work?

It is easier to ask all these questions than to answer them, so we shall leave the answering to you.

Exercise 29

Discuss any one of the questions raised in the lesson or any suggested by the lesson. You can use an experience of your own, something you read about in the newspaper, something from a book you have read, or from history, or a play, or a movie. Anything at all will do, from an experience with a violin to a discussion of the tariff, if it throws light on our attitude toward things and our troubles with them.

You might, if you like, pick out one or two of the questions in the lesson that you consider the most important, and tell why you consider them important.

You might point out an occasion on which any of these

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questions was the basis of a controversy or the cause of a fight.

Did you ever see a fight over a thing or things?

LESSON LIII

Ego

NOW let us go back to little me. He likes nothing better than attention, so let us give it to him. Newspapers are full of stories about individuals who find it difficult to get along with the group. A school day is full of incidents which in a mild way indicate that we all have the same trouble in some measure. Ego, little me, has to stand alone. He has to feel, think, and decide for himself. He has to respect himself and his talents. But he has no meaning all alone by himself, and so he gets all mixed up.

He says "mine" more easily than "thine." He takes the property, the time, the peace of mind, the rights, and even the lives of others. The result is serious trouble for himself, or for society, or for both. He fails to realize that what rights belong to him, must necessarily belong to all the other egos in the group. This mine attitude isn't confined to any one class. It appears in us all in some degree, from road-hog to big business man and politician.

We are all familiar with such passions as greed, hate, envy, jealousy, and so forth, as makers of trouble

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for little me and his group. But did you ever hear a child in a game with other children say, "I'm going home. If I can't be It, I won't play"? "If I can't be important I won't play," is the favorite remark of ego, and causes more trouble for us than is generally supposed. We are not thinking of conceit, which is silly, and irritating or amusing according to circumstances, but comparatively harmless. What we have in mind might best be called, and has been called, self-centeredness, or ego-centricity.

There are varying degrees of this affliction. The gravely afflicted person cares for nothing so long as he is the whole show. He will be proud or terribly humble, he will give away his means lavishly or he will kill, he will feast or starve himself, he will give up a good job for the gutter—anything at all as long as he can be important or feel important, if it is only in his intensely dramatic self-pity. You can easily see how this affliction may lead to insanity and crime. "Society means nothing to me. I take what I want. I must be the boss even if I have to kill the ones that love me." The newspaper every day tells about people who have come into conflict with society because of this state of mind.

But these tragic cases do not tell the whole story. How often do we allow our self-centeredness to cheat us out of that which we really want! A girl thinks her father should increase her allowance, but feels it belittling to herself to ask. She likes things handed

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to her on a silver platter. The father is generous in a way. It flatters his self-importance to be a giver, but hurts it to have his charity called in question as his sulking daughter is doing. "I am too important to ask," says the girl's ego. "I am too important to give unless I am asked and am repaid with fitting and respectful gratitude," says the father's.

Did you ever see a boy get into trouble with a teacher merely because the boy felt that giving in to the teacher would be humiliating? Did you ever see a teacher punish a boy out of all reason in order to make it very clear to all around that the teacher was the sun and stars. In either case did the individual think about what was really important to himself? Did the boy raise himself in anyone's estimation but his own? Did the teacher really become the sun and stars?

Does this self-centeredness ever interfere with business success? With political success? "Succeed or fail. I'll be the conqueror or the glorious wreck." "Better the party fail with me than succeed with him." Can you think of any historical characters who made trouble for the world because of it? How about Alexander the Great and Napoleon?

Exercise 30

Discuss cases of individuals who have had trouble with other individuals, or with their groups. As far as possible give the reasons for the trouble. Draw on newspapers, his-

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tory, novels, dramas, moving pictures, and your own observation. Our theme is: Ego, the mischief-maker, at home, at school, in business, in politics, in the world at large, now and in times past.

Does self-centeredness ever interfere with the success of a baseball or football team? "Better that the team should fail than that I should lose this chance to shine."

In your own privacy you might think over two or three of your most recent troubles to see what part the ego played in them.

LESSON LIV

Group Conflicts

THE individual, as we have seen, has trouble making himself a comfortable working and playing element in his group. Is the big me any better off than the little me?

One of the fascinating things about teaching is the variety in class personality. No two classes are ever the same. They may have the same teacher, the same books, the same seats, and do equally good or equally poor work, but each class always has a personality of its own. All groups do, and all groups in time develop an ego expressed by "we."

If the group is healthy, we have loyalty to the group from all members. They play and work together with common ideals and purposes. They play fair, keep whatever rules they evolve together, and enjoy one another. If these conditions are not present, the

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group gets sick and dies, very likely; that is, breaks up. You know how it is with teams, clubs, and other groups that you belong to.

But there are many groups as well as many individuals in the world, and each group must learn to work with other groups and to become part of larger groups, or there is trouble. It's the same story over again with "we" for "I." Groups may be selfish, greedy, jealous, envious, conceited, and may suffer badly from self-centeredness, just as an individual may; and so we have group conflicts. Some of these conflicts are harmless enough. They may even produce good, where the rivalry is friendly and for a worthy object, and where defeat will not embitter, humiliate, or crush. But very, very often group conflicts are serious and terrible things. They furnish most of the drama and tragedy in history.

Let us mention some of the common group conflicts. Families will quarrel with neighboring families. These quarrels may be trivial, or they may be tragic, as in the feuds they sometimes have in the Southern mountain states.

In your school, various organizations may work together well, or they may have trouble that hurts the school. Your school, itself, may have healthy rivalry with other schools, or it may forget that it is first of all part of the community, and do things harmful to the larger group.

Business companies have all sorts of conflicts. They

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are not always careful to work together for the good of the community. Wholesalers, in years gone by, used to sell goods to retailers with no regard for the retailer's needs or his ability to succeed. Now the attitude is different. They have learned something about group conflicts.

Classes of society come into conflict. Sometimes these conflicts are simply amusing, mere rivalries in turning up noses. But there was the French Revolution.

Are the conflicts of political parties always friendly and sincere rivalries in achieving the public good? Or do political parties sometimes become self-centered and determined to win, whether or no?

Think of your history—conquests, national expansion, civil wars, and all that. How do groups differ essentially from individuals?

Groups, of course, fight for the possession of things, for rights of various kinds, for defence, for freedom, and all that, but it isn't always easy to tell exactly why the groups are fighting. Sometimes they don't really know, themselves. They think up some excuse as a war cry, or as a blind to cover some ulterior purpose. Groups are often like little boys, too. They hanker to get after each other for some real reason, but somebody has to knock a chip off somebody else's shoulder first. The real reason, they feel, is no justification. They require some trivial excuse to start the fight. Isn't that something to think about?

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Exercise 31

Let us discuss group conflicts. Draw on your own observation, newspapers, books, or the movies, as before. Select a conflict between any two groups—families, clubs, schools, business companies, cities, nations, social classes, labor unions, etc. Tell us about the trouble and, if you can, the cause of the trouble—cause as well as occasion.

Have you ever known of a bitter inter-school rivalry? What reason was there for the bitterness?

You might discuss the general result to be expected when two members of the same body try to annihilate each other.

Or take the daily paper and make a list of the main items of news. What is the ratio of group conflicts to conflicts between the individual and society, as represented in the items?

LESSON LV

Self-Conflict

He that is slow to anger is better than the mighty; and he that ruleth his spirit than he that taketh a city.

—BIBLE, *Proverbs*.

WE ought in all fairness to return to little ego again. We have knocked him around rather severely, and he really doesn't deserve it altogether, for he is important in that each individual represents a view of the universe to be had nowhere else, never had before, and never to be had again. This makes ego precious to the universe and to the unseen behind it. But this uniqueness has no value to mankind unless the individual brings it to bear on the affairs of

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mankind by active participation in them. Now, ego must learn to do this if he wants to be important in this world.

First of all, the individual must be honest and sincere with himself, and he must forget his uniqueness, at least occasionally, so that it may have a healthy and normal development. An ego that watches itself all the time, acquires fantastic and terrible shapes.

What the young ego wants more than anything else is expansion—he wants to be big. He begins by trying to put everything into his mouth. If he could have his way, he would swallow his bottle, his crib, his parents, the house, the earth, the sea, and the stars. But he can't digest all these things. He can, however, drink milk from his bottle, enjoy the companionship of his parents, sleep in his crib, and wonder at and study the stars. So ego can expand himself in several ways: first, through interest in and understanding of things and people, for he becomes, in a sense, that which he understands; second, through mastering instruments and tools, for is not the violinist's bow as serviceable to him as if it were an extended finger, and the violin to him the same as a gifted chest and throat; third, through making himself (instruments and tools included) a harmoniously working member of a group or groups. If you give unselfish service to your school, you win thereby the means and ability to do through it far more than you could do as an individual. That is all the importance you ought to have in that situa-

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tion. To find yourself, forget yourself—a very important paradox.

The individual who develops in this way will avoid much trouble and sorrow. He will still have problems and conflicts within himself. He will have decisions to make, weighing one set of reasons against another. Some of these decisions must be made quickly. Indecision is a bad and sometimes dangerous habit. He will have to weigh present pleasure against future achievement, right against wrong, intense excitement against abiding satisfaction, and all that. But if he has a healthy interest in the world about him, delights in the success and happiness of others, and realizes that humanity in general is more important than any single individual, then he will build up an inner strength that he can rely upon when he must face in his solitariness the great self-conflicts that all of us must experience.

This is neither preaching nor moralizing. It is simply the presentation of questions that must be thought about if we want to understand man for the purpose of making literature about him, or of playing, working, or doing business with him. We may differ as to ways and means, but it is clear that man must establish his relations or he is lost.

Exercise 32

Since most of our important self-conflicts are strictly private matters, it might be well to borrow a leaf from the

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Quakers' book and have an exercise in silent thinking together. Our private affairs are private affairs, and self-respect demands our acknowledging their sanctity. But we can discuss some such topics as the following:

A self-conflict in some important historical character. We think of Abraham Lincoln.

A self-conflict in some character in a book you have read. We think of Hamlet.

A character you know about or have read about who has made himself valuable to the community by the extension of self through understanding. Scientists, philosophers, historians, and so on.

A character who realized himself through a group. Leaders of all kinds.

A character important because of his use of instruments or tools.

A character important for the development of his dream stuff in art of some kind.

How does this conflict study help you to make more of your daydreams?

LESSON LVI

Conflict Control

THE group may take to itself all we have said about the individual. A smug, back-slapping, self-complacent group has no importance and will suffer all the ills of ego-centricity. If it is greedy or dishonest, it will hurt the community, which should speedily digest the troublesome molecule. A group—including all its things—can achieve real importance only

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through service. It must work together with its fellows for the general good of whatever larger groups it happens to be part of, or else we shall have material for novels and dramas, but no approach to the millennium.

In our civilization we have a number of devices to obviate a great many troublesome and perhaps tragic conflicts. Think over the form of our government, national, state, municipal, and the departments and regulations and laws. What conflicts do they help us to avoid? The ballot box causes some conflicts, to be sure. But what state of affairs should we have without it? What are law courts for? Why do we have traffic laws? In your own school what devices are used to help individuals and groups to work and play together without friction?

This makes us think of manners. What are good manners and why are they important? What social conventions help us to get along without irritating each other? Observe your fellows and see just how they work out their daily relations with each other, and what the results are. Manners and customs change from time to time and from place to place, but good manners always involve respect for oneself and respect for and consideration of others. Five hundred years ago Chaucer expressed the opinion that the greatest gentleman was the man who was gentlest in his conduct. Can a thoroughgoing self-centered man acquire good manners? Is aping the forms sufficient?

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Has civilization developed all this machinery to eliminate conflicts as far as possible, or is the machinery designed to encourage some kinds of conflicts? Evidently conflicts are considered good, for we encourage them by the games we invent and by the prizes we offer for activities of all sorts. Competition is supposed to be the life of trade. Parties seem necessary to carry on politics. Are struggle and conflict necessary for the development of a worthwhile life? Does our struggle with nature serve some definite purpose?

If there are good and bad conflicts, what makes the difference? Is it a matter of rules and laws? Little children teach us a great deal about ourselves. In their play some of them like to change the rules from time to time. When you're It, it will be so and so, but when I'm It, it will be different. Do these rule changers like conflict, or do they like to avoid it? What is their main object? What is the main difference between a fist fight on the streets and a boxing match? Think over the football rules. How do they provide equality for all contestants, a maximum opportunity to match skill, a minimum risk of harm to the players, a maximum enjoyment for the spectators? Can you think of recent changes in the rules of any game? Why were they adopted?

Does the purpose of a conflict make any difference? Can you defend inter-school athletic meets? Can you defend party organization in politics? Can you de-

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fend labor strikes? Can you defend the giving of marks in school, or the giving of prizes?

Do the results of a conflict make any difference? A successful rebellion is called a revolution. Why?

Exercise 33

Our general theme for discussion this time is: "Conflicts, Good and Bad," or "The Rules of the Game." We want to find out all we can about the worth of conflicts and how to control them so as to make them productive of good for all concerned. Discuss from this point of view any of the following topics:

Any game—its rules and objects.

Business as a game—the laws that control it, and their purpose.

The value of competition in business.

The game with nature—its rules and how we keep them.

The game of war.

Manners—as rules in the game of social relations.

A conflict that was productive of good.

A breaker of rules and the results of his conduct.

Any question raised in the lesson.

Any topic bearing on the theme.

LESSON LVII

Conflict Patterns

CONFLICTS have patterns. They are not all alike, but they have certain elements in common. There is a beginning, a situation in which there is no trouble but in which there is trouble-making material.

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Then something happens which, like the referee's whistle at a football game, calls for a line-up of the opposing forces. This line-up may take some time, but eventually the fight begins. The end may be victory for both sides, the villains may all repent and everyone be happy; or defeat for both, they may all be killed; or a draw, neither side may get the best of it; or a victory for one side or the other.

Very often a conflict will have a climax—a point at which it begins to be clear how things will turn out; one side begins to be beaten, for example. Some football games are not very interesting because the climax comes too soon. It is obvious almost at once which team is slated for defeat. A conflict, also, may have a series of lesser conflicts in it, like the scrimmages in football.

The opposing elements in plays and stories are generally people—individuals or groups, although we have conflicts, as we have seen, where people are opposed to things or to nature. In self-conflicts the opponents are desires, sets of ideas, principles, or prejudices, but the patterns of the conflicts have the usual characteristics.

Sometimes there will be three or more opposing forces. *A*, *B*, *C*, and *D* may start a free-for-all fight. But at the end *A* and *B* will probably be fighting *C* and *D*, or *A* be fighting all the others, for conflicts tend to develop into two-sided affairs, no matter how they start.

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We are all interested in conflict patterns, for we all manipulate events with a purpose—that is, we make plots. The dramatist and story writer want their plots to be interesting, whether or no the ending is happy. In daily life we try to make the endings happy for ourselves. Sociologists and others interested in human welfare want the ending happy for all concerned, and they want the whole experience to bring some new value into life, if possible.

So we have three ways of using conflict patterns—to produce dramatic interest, to secure personal advantage, and to make the world a better place to live in. We don't always know which way we are taking. Some people are fond of making "scenes." They play-act so much that they forget what they really want. A business man, especially if he is young, may dramatise to himself the glorious way in which he is going to secure an order. His prospect will not be interested in acting a part in this play. This will annoy the young man, who will play-act all the harder, or forget his lines entirely, lose his order, and conclude that the world is very hard. He should have tried the stage. Business men have to take situations as they come; they can only partially forecast and plan. Moreover, a wise business man allows the other fellow to enjoy the leading rôle as much as possible, as long as the play moves to the desired end. Some people think they are manipulating events for the welfare of mankind, when they are serving only themselves.

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Let us take a little story. *A* and *B* walk along happily until they come to a bag of money. They quarrel, and *A* kills *B* and takes the money. Or *A* merely knocks *B* down and takes the money. *B*, biding his time, waylays *A* and kills him and takes the money. Or *A* takes the money, starts up in business, is prosperous, and then *B* finds him and secretly undermines his business until *A* fails and is driven into the madhouse with fear of the unknown avenging power. Or *A* and *B*, after arguing, agree to divide the money, and each goes his own way. Or *A* and *B* take the money, buy a farm together, are very prosperous and a great blessing to the community.

Which of these endings would be most satisfactory to *A*'s ego, to *B*'s, to a dramatist, to a sociologist, and why?

Exercise 34

Our theme is "Conflict Patterns." Take one of the following topics for discussion:

Any question raised in or suggested by the lesson.

Outline the pattern of any conflict—a football game, an election, a street fight, a self-conflict. Try to point out the climax, if there is one.

An incident in which play-acting led to the failure of the individual in his main purpose.

Sketch very briefly the pattern of the conflict in a story or play which you have read.

Tell about a plot—predetermined course of action—that led to the securing of personal or group advantage. Maybe your club secured the use of a field, in spite of the owner's initial objection.

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Tell about some genuine and successful welfare movement in the world, the nation, your city, or your school, and how it was brought about.

Describe a simple conflict, indicating various endings it might have for different purposes.

Any topic that will throw light on conflict patterns and how to use them.

LESSON LVIII

Interest and Decision

WE come once again to the problem of organizing some part of the ideas we have gathered, in order to make a composition. Let your interest lead you to a particular conflict, a kind of conflict, or a thought about conflicts, and then think about this and get your material ready as before.

This exercise is itself a kind of conflict. It is easy in that we have a plentiful supply of materials, and hard for the same reason. The trouble maker in the plot is indecision. The hero is genuine interest. On his side are interest in the group—the class; sincerity—a recognition of our real abilities and our limitations; and long view—taking into account values that will extend beyond the present occasion. With indecision are love of display, the play-actor, short view, conceit, and a lot of others that you may discover. This may suggest an essay or allegory to you.

Let us have a few other suggestions. Pay no atten-

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tion to them if you have already decided on your theme.

For poets we have the emotions connected with conflicts—lust for battle, fear, triumph, despair, hate, jealousy, sympathy with the defeated or the crushed and trampled upon. There are many narrative poems on all sorts of conflict themes.

Story writers and dramatists need no help here. This is their own world. To be able to see the universal in the particular is part of genius. Could you relate the story of a child's game so as to bring out clearly how it is like all the other games mankind plays?

This gives a hint to essay writers. The games of children and men, and how the elements of conflict and conflict control enter into them, would be a fine theme. You might take a single game and interpret it from all points of view. Perhaps you could invent an ideal game, with a maximum of matching abilities and a minimum risk of the evils of conflict.

You might think about manners—manners in different countries and different times, formulation of an ideal set of manners for your school, or the value or evils of the manners in your school.

Then there is the problem of points of view. We have been learning that almost anything can be looked at from many points of view. Sometimes conflicts are merely irritating paradoxes. Two brothers fight because they have different points of view for the same

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thing. Father comes along and shows them that they are both right if they will only look at the question from a third and more comprehensive point of view. Did the Civil War involve any paradoxes? Did it result in the triumph of one point of view over the other, in compromising between the two, or in finding and accepting a third and more comprehensive point of view? Thinking about conflicts and points of view may give you a theme.

Another suggestion: you see how closely related this conflict material is to what we have studied before. It may be that some of your previous compositions or themes could be improved on or expanded in the light of this conflict study. If that is the case, work over the composition, or use the theme for Composition IX.

Composition IX should represent some first-rate observation, thought, and understanding.

LESSON LIX

Plot and Style

IF you are writing poems, try to let your reader know in some way that the emotion you are expressing is justified by the conflict from which it arises. A man lamenting the destruction of his favorite golf club as if his last friend had forsaken him, will make us laugh, not cry. You could make a good humorous poem out of this, but not a serious one.

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Story and play writers, also, should keep that in mind, as well as plot pattern. Your opening situation should show that trouble may follow. The characters in it must be the sort who would naturally get into the trouble you are cooking up for them. The incident that starts the trouble should impress the reader as sufficient cause. It should be unmistakably the whistle of the referee, fate. Then you must be careful that the incidents follow each other in the cause and effect order, and that each is more interesting and important than the preceding. The climax in a short story should come near the end. After the climax the only interest is straightening out the details so that the reader may feel the story is over. If this takes too long, the reader will be bored.

Remember, also, all that has been said about making appropriate the language which you put into the mouths of your characters. You will be able to save yourself a lot of explaining and narrating if you can do this skillfully.

The tempo of your style should keep pace with the narrative. Short sentences generally give the impression of speed, if they are not used too much. Contrast in the movement of sentences is helpful, and also in incident and in characterization. But don't struggle too hard. Let the story carry you along.

For essayists we have little to add to the advice already given. A lofty theme is of no more importance than a humble one. We should be learning that

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significance lies in the relations of things. Telling us clearly about all there is to a football game, may give us as much light on the nature of man as telling us about the last presidential election.

In the very nature of conflicts there is much for the humorists. The basic idea that the individual is so small and the things he attempts are so great, gives rise not only to heroic concepts but also to funny ones. Don't be misled into trying to make us laugh after the narrow line has been passed between the humorous and the tragic. A great sense of humor recognizes this line clearly.

Write Composition IX with the attitude, "What I have to say should be well said. It is more important than I am, for the moment."

LESSON LX

Conflict and Sentence Forms

THIS revision lesson may again bring some interesting conflicts—with conceit, "What I have written must be perfect"; or with indolence, "Why should I care"; or with ego, "I am so wonderful in myself that it doesn't matter what I do, and if they don't like it, they know what they can do about it."

Give this plot a happy ending, and revise your work as before for spelling, grammar, sentence construction, and so on.

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Conflicts bring to mind the antithetical sentence—the “but” sentence; contrasts remind us of the balanced sentence; and these sentences make us think of Thomas Babington Macaulay.

I am solitary, but I can't stand alone.

We are separate states, but we are one union.

I can have what I want, but I have to want what I
can have.

So it goes. The world is full of “buts.”

Some antithetical sentences are balanced in form.
Each half is like the other.

John is stronger, *but I am wittier*. John—I, is—am,
stronger—*wittier*.

These forms are useful for presenting sharp contrast, comparison, paradox, or contradiction. You may be able to find sentences in your composition that would be better if given one of these forms.

Macaulay was very fond of these sentence forms. His writing is lively, picturesque, and forceful, and his work is considered very important in the development of journalistic style. But Macaulay was betrayed into inaccuracy by these sentence patterns. At least, so it is said. For example, John and Joe are contrasts, but they are both prudent. Macaulay would write:

John is tall and handsome, Joe is short and homely; John's hands are strong and skillful, Joe's hands are fat and futile; John is prudent and wise, but Joe is imprudent and stupid.

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He had to carry out his form, let the facts be as they might.

This is what comes of falling in love with forms. Look at your composition very carefully to see that you have not done violence to your thought for the sake of sound or form. Your composition should read well and look well, but the conceptions and the thoughts are the main things.

LESSON LXI

Conflict and Listening

WE have developed as readers and listeners. As readers it is our main object to interest the class and make it easy for them to listen to us. As listeners we should be interested in the thought, the style, and the reader.

But we may be able to learn a great deal by watching ourselves, particularly if our interest lags or if we feel any antagonism to the reader. Is there really nothing to be interested in? Is the thought thin, the style commonplace, and the reader boring? Well, you might try to puzzle out why a human being like this thinks such dull stuff important, or what he could do to improve his mind. Or it may be that your own self-centeredness is working and dulling your otherwise quick comprehension of the values of things. If you are antagonistic, you might try to determine whether

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you really disagree with the reader, or whether some of your favorite prejudices are being stepped on. If you really disagree with the reader, it may be a matter of point of view. You can hold to your own and yet be interested in his. You may both be wrong, or both right. It won't hurt either to understand the other.

Keep all these thoughts and reflections to yourself.

It might be well for this one program to have no comments on the compositions at all. It is a good thing now and then to listen without reacting audibly, and our work this time is surely interesting enough to deserve your attention for the full period.

PROJECT NINE

Business

LESSON LXII

What Is Business?

FOR a special topic by means of which to review all we have been studying and discussing, we can find none better than Business, for we all have to do business in some way or other; and then Business is a great conflict maker, dreamer of dreams, and crystallizer of groups—it is essentially a group affair. It gives us as individuals a wide choice of careers, and it deals with things, for the chief concern of business is to help us with our things.

The ego has a strong possessive instinct. "I own. I control. These are my things. The things you have are really mine. I shall take them." Now individuals and groups can take possession of and own things, in primitive places by might. That is where the trouble begins. Savage *A* has a fish. Savage *B* can get that fish with a club and strong arm, or by treachery with a weaker arm, or by guile with a clever head. The three ways are essentially the same—the club method—taking without compensation. "I, or we, can stand alone," says the club. But we know ego cannot stand

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alone, for we not only need each other's things, but we need each other. Savage *A* dead can catch no more fish for Savage *B*, and he will catch no more for him if he is beguiled and cheated.

When this thought dawns, compensation is born and trade or business begins. Savage *B* gives Savage *A* a partridge for his fish. Hunter and fisher thus help each other to a richer diet. It is important to recognize that business does not represent the club. It represents the idea of compensation—a solution of a fundamental conflict between ego and the group. Possessiveness shares through exchange and thus satisfies human need. We may say, then, that business is exchanging goods or services in such a way as to satisfy individual needs and enrich the life of the whole group. To accumulate wealth by the club or treachery or guile, no matter how great the wealth, makes a man a great savage, but not a great business man. A business man must first of all serve society; if he doesn't, he is no business man at all, good or bad.

We nearly always use money in our business transactions, because it isn't always convenient to barter, or exchange goods or services, directly on the spot. You might think out how money began its history, why it is useful, and what it is. These are difficult questions, but you may have some knowledge about them from your study of history or economics. We shall stick strictly to business.

Business may begin in a crude effort to get what we

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want without destroying the source of supply (picking the fruit without spoiling the tree), but it has developed a purely aesthetic side. We exchange gifts, we exchange friendly services, as a means of expressing the great joy we have because of each other. This is barter as a fine art—it is probably the most beautiful of all the arts. We might say that the science of business concerns the satisfying of our needs and desires through service to society, and the art of business concerns service to the community as an expression of our delight in mankind. If this is true, then the exchange of goods is secondary to the main purpose of business. It is a means to an end. What do you think about it?

Exercise 35

Look about you carefully for business situations of all sorts. Read the papers. Think over all business dealings you have ever had or known about, and be prepared to discuss one of the following topics:

Some of the most common business conflicts, and their causes. How related to fundamental conflict between ego and the group?

An exchange of things with someone because you wanted what he had.

An example of possessiveness in children at play, or in home relations, or school relations.

Can you give any evidence that the "club" is still used in business?

Can you give any evidence that business men occasionally take business as an art?

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What are business "rackets," and why do we have them?
Explain the business term "goodwill."

Does history, or do the newspapers, give any evidence of the club in international trade?

What are tariffs and what are they for?

What and why is money?

Exchanging gifts between friends, between kings, between nations.

During this set of lessons, observe business everywhere, read papers, talk with business men. See how much first-hand information you can get on the subject. Study whatever business letters are available at home, for form and content.

LESSON LXIII

Business Dreams

THE "Arabian Nights" proves that business is poetic and romantic stuff. It is also dream stuff. Let us discuss this aspect of business. What are the great business group dreams? What dreams does business stimulate in us?

Ego wants more things, he is always wanting more things, and so is the group ego. Let us say a clan, nation, or race has developed the compensation idea pretty well between individuals. But they want more things and go out to get them with the "club." They generally start out that way, because big me is far slower to learn than little me. This is conquest. Think over your history and see how conquest has benefited mankind. There are, however, dreamy-eyed business

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men who travel and trade. They put the compensation idea into operation between nations and races. Better let the tree live if you want the fruit. These men have the odor of spices and melons, and the splendor of silks and jewels about them. They are the germ of the greatest business dream. There are two great business dreams arising with and from travel and trade—the transportation dream (it is essentially a business dream) and the far hazier dream of world peace.

But there are others. Exchange and compensation give rise to the circulation dream. This dream visions a world in which everyone everywhere has all the things produced anywhere. It simply means that we share all our things.

Then there is the golden granary dream. In transporting and selling, the merchant has to take care of things. He must keep them from spoiling until he can get them to market, and sometimes until there is a demand in the market. Merchants store things. You see what that has to do with famine. People starve in one part of the world, while in another they are dumping food into the oceans and rivers. Well, the golden granary dream visions a world with plenty in the cupboard, always, for everyone, everywhere.

Then there is the dream of the magic chest. A merchant can't always sell his goods as he buys them; he must do something with them first. This is manufacturing—the magic chest in which old goods and crude

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materials are made into new things. The dream of the magic chest visions a world constantly supplied with new, more useful, and more lovely things, so that mankind may not grow stale and old.

But things are not all that we have to share. We have ideas, books, art, music—all this dream stuff. Business has to do with that, too. We have, in consequence, a series of communication dreams. You can think them out for yourself. If we are to sublimate possessiveness through sharing by exchange, we must share all our goods, mental as well as material.

There are still other dreams that have to do with the destructive conflicts that arise among us because of our things. Dishonesty, stupidity, or failure to understand mankind and its real needs, knavery, robbery and thievery—high and low, greed and all sorts of sophisticated savagery. Can you think of any dreams that business entertains with respect to controlling or getting rid of any of these?

It is well for young men and women to see the silks and silver in their daydreams, but if a dream is not threaded with the great dreams of business, it probably is the dream of the “club” and the savage.

Exercise 36

Discuss the dreams, aims, purposes, ideals (or whatever you want to call them) of business. Use any of the following topics or any other that you can think of on the subject:

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A store or business that helps to realize for your community any of the dreams of business. Show how.

What organizations or groups in your community are aware of the importance of business ideals, and help to realize them?

From your study of history or the newspapers show whether or not business is realizing any of its dreams in a big way.

The relation of exploration to trade. Take Columbus, for example.

Discuss any invention that has helped business to be of greater service to mankind.

Make a list of some of the business firms in your community, and indicate after each whether it has to do with creating new things, transporting things, storing things, or some other service to the community.

LESSON LXIV

Business in the Family

WE shall now proceed to discuss business, as well as we can, from several points of view. First let us take the family. Let us take the immediate family, and exclude all outside persons and processes.

Exercise 37

Have some family in mind. You need not take your own family if you don't want to. Take a family you know about, or a composite family—one made up of elements you have found in many.

Discuss this family in connection with the following outline. You may take the whole family and the whole outline, or part of the family and part of the outline, or a family

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event or experience and part of the outline. Perhaps the family Christmas will have enough material in it to cover most if not all of the outline.

BUSINESS IN THE X FAMILY

I. The individual (the various members as individuals).

A. His granary.

1. His things.
2. His health and his abilities.

B. His attitude.

1. "I can get more things."
 - a. the "club" idea—savagery.
 - b. the compensation idea.
2. "I can share these things"—the art idea.

II. Relations of individuals.

A. Exchange of things and services.

1. Gift giving and service exchange (washing dishes, running errands) as business art.
2. Exchange to get something—business science.
 - a. get something right away (cash).
 - b. a specific thing at a specific future time.
You do x for me today and I'll do y for you next week (credit).
 - c. an enhanced future reward. If I do these little things for A , he'll do a big thing for me sometime (investment).
 - d. gratitude—as spontaneous joy, as goodwill for credit purposes, or as a club or ball and chain for savage purposes.

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B. Sharing things and services—partnership.

1. Art idea—for fun.
2. Science idea—to get more things and do more.
3. Taking care of partnership things.
4. Partnership attitude toward group—the club, the compensation, the art ideas.

III. Relations of individual and the group.

A. Exchange for joy of it.

1. Group to individual (buying present for mother).
2. Individual to group (father and mother always doing this kind of business).

B. Exchange to get something.

1. Group to individual (doing things for father to get new family car).
2. Individual to group (doing things for family to get more work, more presents, more cooperation, etc.).

C. Doing things and using things together.

1. For pleasure.
2. To get more things and wider experience.

D. New values.

1. For individual, increased experience and meaning.
2. For group, a unique and precious point of view.

IV. The group.

A. The granary.

1. Money—source, safe-keeping, distribution—allowances, etc.

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2. Taking care of group things, group health, group abilities.

B. The laws—family rules and regulations governing exchange of things and services, caring for things, conserving energy, fixing responsibility.

V. Common conflicts over things and services.

VI. Family business dreams.

A. More things.

B. More activities.

C. More harmony and happiness.

This outline is not exhaustive. Maybe you could make a better one, or one that would better fit the family you have in mind.

LESSON LXV

Family Business with the Community

LET us discuss the family as a unit, and its relation to the community through business. We should be able to see how little the family makes that it requires by way of food, shelter, luxuries, or amusements; and, therefore, how dependent it is for its existence, let alone its happiness, on the general business structure.

We shall exclude the social relations, although they involve business. It is hard to tell where business relations end and social relations begin; they are so mixed together. But our study is wide enough as it is.

We shall assume that the family does what any member does for it. The family does nearly all its

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business by representatives. In this way it resembles "big business."

Now, with some family in mind, think over the following outline. The outline is sketchy, and you may extend or fill in wherever you want to. Try to see how dependent on the community this family is, how it carries on business with the community, and the value of this business to all concerned.

THE X FAMILY DOES BUSINESS WITH THE WORLD

I. The earning of money.

- A. What members of the family earn money?
- B. What goods or services do they sell?
- C. To whom do they sell these goods or services?
- D. What benefits are derived from these transactions?
 - 1. By the purchasers—father's clients or customers, brother's employer, etc.
 - 2. By the family—cash, satisfaction.
 - 3. By the community—for example, a doctor benefits his patients directly, and indirectly improves the health of the entire community.

II. The saving of money.

- A. Does the family need assistance to save its money?
- B. What assistance does it secure?
 - 1. Banks.
 - 2. Insurance companies.
 - 3. Investment companies.
- C. What benefits are derived from this saving?
 - 1. By the family.

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2. By those who take care of its funds.
3. By the community—does the *X* family benefit the community by putting money in the bank?

III. The spending of money.

A. What the family buys.

1. Necessities.
2. Luxuries.

B. From whom the family buys.

1. Individuals.
2. Business companies and other organizations.
3. The community—police protection, health protection, education, etc.

C. How the family buys.

1. Wisely or foolishly.
2. How does this affect the family, those from whom it buys, and the community in general?
 - a. Do careless buyers affect prices, service, or the quality of goods in the market?
 - b. Do the patrons of cheap amusements and purchasers of inferior books and pictures affect community art—the art, itself; the artists; the lovers of good art?
3. What outside assistance is given the family in wise buying?
 - a. Advertisers.
 - b. Local merchants, professional men, etc.
Do they give sound advice?
 - c. Out of town merchants.

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- d. The community—laws regulating business and professions.
- e. The importance of this assistance to the family; to business and the professions; and to the community.

IV. In general, how dependent on others is the family?

- A. Does it make any of its own things?
- B. Can it take care of its own things?
- C. Can it amuse itself?
- D. Take care of its own health?
- E. Supply its own educational needs?
- F. Communicate without assistance—letters, telephone, telegraph?
- G. Is the *X* family more independent than the average, or less?

Exercise 38

For our exercise you may take any of the following topics:
Discuss the family with regard to the whole outline.

Write a complete description of a significant transaction of the family, including the necessary communications.

Write the series of letters by means of which any of the transactions was effected.

Write a little story about business at the golf club, at the lunch table, or at a party. Perhaps your father will tell you a good one to write.

Write an outline with these two main heads:

- I. What the family owes to the community.
- II. What the community owes to the family.

In composition or outline form, show whether this *X* family is dominated in its business relations by the "club" idea, the compensation idea, or the business art idea.

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LESSON LXVI

The Business Man

THIS lesson will be all exercise. Its object is to find out as much as we can about different businesses and what they give us to think about.

Exercise 39

Select a business man, preferably one you know and have talked with or can interview. Maybe father will be the "victim." Find out as much as you can about his business and about him in relation to his business. How does his business satisfy him as a way to make money, as a way of life, as a way of service, as a way of keeping his dreams alive? Of what value is he to his business, to associated businesses, and to the community? What are his conflicts and problems? Don't think in big terms; think in real terms. The small business man may be a real business man; the big business man may be a savage.

Think also about the things he handles. Where do they come from, where are they going? The things in a delicatessen store could keep the dealer romancing for years if he had the time, the knowledge, and the imagination.

Where your information falls short, ask father, use your imagination and your thought. Discuss the business man and his business as well as you are able.

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LESSON LXVII

Business as a Way of Life

PROFESSIONS and business are really on the same footing, basically, and there is no ground for the prejudices and jealousies that sometimes exist between various walks of life. All professions are business, for they exchange services or creative products for money and for the satisfaction of personal desires and group dreams. A real business is a profession requiring study, self-improvement, and creative activity. It, as well as the professions, may be developed into something akin to art.

Let us see whether these things are true.

Exercise 40

Have in mind the business or profession you intend to follow, or one that seems attractive to you if you haven't any definite intentions yet. Discuss this business or profession, covering the following points:

Its relation to the basic conflict that business is intended to solve.

Its relation to any great human dreams.

If it is a profession, its relation to business in respect to its materials (paints, typewriters, instruments, education, books, etc.) and to the disposal of its product (selling pictures, writings, etc.).

If it is a business, show its relation to the professions and to the mental and spiritual well-being of the community.

Point out its principal problems and its principal rewards. Again, think not in big terms but in real terms.

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Thorvaldsen carved a very fine lion out of butter. Much fine marble is ruined by small artists.

LESSON LXVIII

Business Relationships

WE shall have an association lesson.

Bear in mind that the business man is first of all a human being, with family and social relations through which he has meaning in the community. Then he has his store or his job, through which he serves his community, and he has relations through his store or his job with all men engaged in that kind of business, and through these relations he is connected with the whole business structure of the country.

Now take the word "business man," or if you like "banker," "grocer," "contractor" (or any special kind of business man), and see in what way it is connected with each of the following words. Be sure to trace the connection as completely as you can.

Example: business man—*drama*. Both suggest human nature. The business man needs to understand human nature thoroughly, for although he sells goods, his dealings are not with goods but with people, and his success will depend on how well he gets along with them. One of the chief purposes of the drama is to interpret human nature. In the drama the business

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man will find a broader and deeper revelation of mankind than he will in his own daily experiences. The drama also will give him much pleasure and make him more interesting, both as a social and a business companion.

The list of words to use:

Poetry, architecture, economics, English composition, history, music, sociology, psychology, manufacturing, foreign languages, navigation, engineering, painting, sculpture, geography, new inventions, sciences, philosophy, the movies, newspapers, magazines, agriculture, radio, manners, sports, politics, legislation, ethics, speech, foreign literature, classic literature, stock market.

LESSON LXIX

An Examination

THIS lesson and the next will constitute an examination. First, we shall write as fine a composition as we can in reaction to our discussion of business. We have, of course, omitted many important and interesting points, for the subject requires volumes. So you may take any theme with a bearing on business.

Business is rich in poetry. From caravan to steamship and airplane it has furnished many a theme to poets. It has furnished themes for countless novels and plays, for the stuff it is made of is human passions, and its merchandise feeds the flames.

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What with its ships and things and stores, markets and carts and baskets, jewels and fruit and fabrics, its towers and its marbles and brasses, its shouting and whispering and long low talk through the night, and the machines, the endless line of machines—it gives to artist and writer alike the richest source of material.

Our essayists have an embarrassment of themes at hand. The profession or business you intend to follow, is a good theme. You may take issue with statements made in the lessons, and thus find a theme. But look over the lessons, think over your discussions, and find a theme exactly to your liking.

This composition should show ability to observe, to think or imagine (what is the difference?), to organize material, and to express yourself clearly and effectively in good English.

LESSON LXX

An Examination—Continued

Take the following list of topics and discuss it, either as a whole or in part, orally or in writing, as your teacher may desire.

Your discussion does not have to follow the book, nor does it have to be exhaustive. It should, however, present definite points made interesting and stimulating by original illustrations and style.

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Topics

How to observe.

How to exercise the imagination.

How to think.

Learning to read things.

Learning to read people.

Learning to read experiences and events.

The relation of all this to the study of literature.

The importance of it in making our lives worthwhile.

PART II

PROJECT ONE

Relative Importance

LESSON I

It All Depends on How You Look At It

YOU can hold a cube so as to see but one of its faces, you can hold it so as to see two of its faces at once, and so as to see three faces at once. You cannot see more than three faces at once without the assistance of a mirror. As far as the eye is concerned, the cube is not the same thing from any two of these points of view. A few efforts at drawing will show how true this is of all objects. When, for example, is a circle not a circle, but a straight line or an ellipse? As you look up at a tall building, is it the same shape as it is when you look straight at it from a high window in a building opposite, or when you look down from the top?

To comprehend what an object is by the sight, requires observation from many points of view. How many? Well, ask your art teacher how many ways things have been looked at by artists, from the primitives to the highly sophisticated moderns.

But will sight alone give you complete information? Isn't it necessary to handle a cube as well as look at it? And when you are through handling and look-

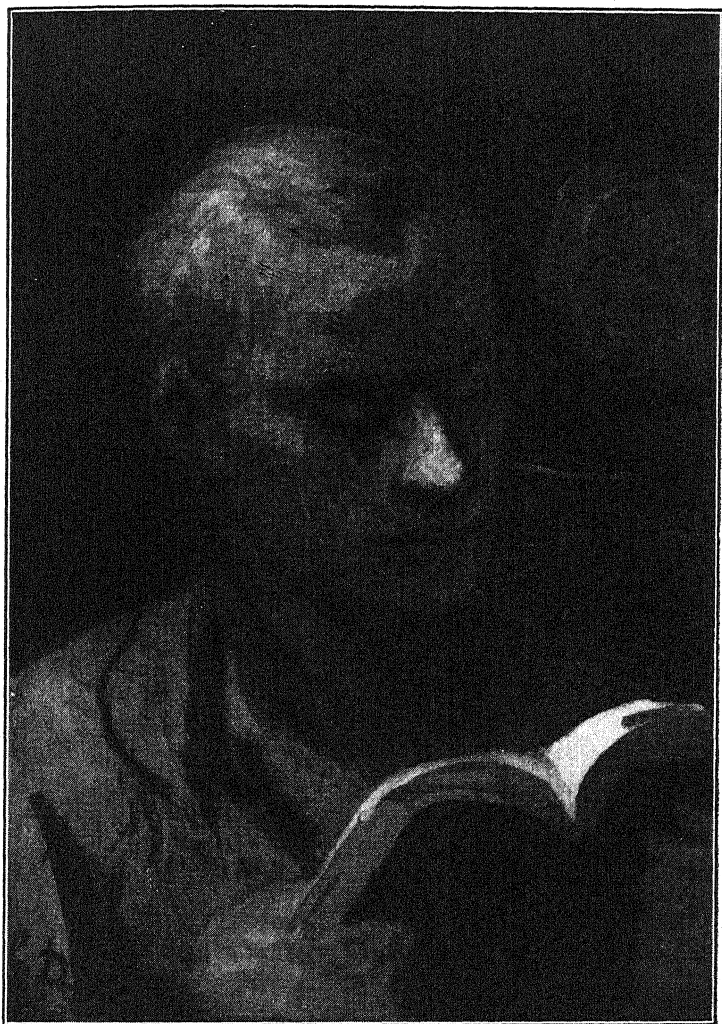
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ing, won't you have to do some thinking? This amounts to taking a point of view in the realm of the abstract that will enable you to regard all the information you have gathered from all points of view more or less at once, so that you can reach something like a complete understanding of the object you are considering.

Isn't the situation pretty much the same when we come to ideas, thoughts, and experiences?

A wishes to erect a building and establish a business in a certain location. In how many different ways will this project of *A*'s be looked at before he opens up? Let us mention a few of them. *A* will look at it as an opportunity to make money. The authorities who grant building permits will look at it, or should look at it, as an opportunity to acquire a new unit of service and architectural beauty for the community. The bureau of licenses will look at the relation of this business of *A*'s to the general welfare and local business conditions. How will the community as a whole look at the project?

Assuming that *A* is a real business man, how will he consider the matter? He can't jump out of his skin, of course. His ego point of view comes first: "I should like to engage in this activity." To decide whether he can make money, he will have to consider how the public will look at his business. He must, of course, get both permit and licence. He will also satisfy himself that the enterprise is an adequate expres-



THE READER," BY DAUMIER.

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sion of his joy in being human. He will be able to take some of these points of view directly; for others he will have to use the various mirrors by means of which we see from corners that we ourselves cannot occupy. What are the most common of these mirrors?

Exercise 1

Let us contribute as much as we can from our own observation and experience to making clear how many ways there are of looking at things, and how different things look from different angles.

Suggestions: Make a set of drawings of simple objects to show how different they look when observed in different lights and in different views.

The mirrors. Discuss ways of seeing things indirectly—conversation, reading, etc. What are the arts for?

How many ways are there of looking at the success of a class in a term's work? (Pupil, teacher, parent, principal, etc.)

From how many points of view is a football game observed?

Take any simple situation and point out how many ways there are of looking at it.

LESSON II

Five Important Views

TO classify and discuss points of view in a systematic way is hard, and is not necessary for our purpose. We shall merely make some suggestions. Let us say we have the narrow view, the broad view, the short and long views, and the deep view.

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The narrow view is looking at one face of the cube. It is a useful view, provided we want to consider only one face in order to understand it thoroughly. But all inferences we thus draw about the whole cube must be tentative—that is, held only until we can make further observations. A failing mark on a report card should be looked at in this way, only until we resolve to do something about improving. Then we should abandon the narrow view for the broad and long views, and dry our tears.

The broad view takes in, as nearly as may be, all factors that are involved in a situation. *A* considers not only himself, his store, and his business, but the whole community, and maybe the whole human race.

The short view sees only the aspects of a situation as they appear at a specific moment. We can't see tomorrow for the darkness or brightness of today. It is useful for sensing the emotional value of the moment. But to take it habitually will break up the pattern of one's life disastrously. To become despondent over a zero, or too highly elated over a perfect mark, are both bad results of the short view.

The long view takes in a sufficient length of time to let us see what things lead to. We think of a day in its relation to a year. This view is useful in controlling our emotions, in building up big things out of little, and in shaping our course so as to make it mean something as a whole.

The deep view lies in the realm of the abstract. It

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as its effects are felt for increasing periods of time, and as it produces profounder changes in the whole pattern.

Sensations, thrills, and pains are temporary and trivial in themselves. They may be remembered, but only indistinctly. In the sweltering summer heat, can you recall the sensation of frost? The illness of a lamb in a flock is trivial, but the infection of the flock is important. Failing in English for the day is trivial, failing for the term is more important. But losing one's self-confidence so as to contract the failing habit is far more serious than failing in any subject.

To be good judges of the values of things, we must always be aware of our main purposes and of our specific purposes for specific occasions.

To determine about trivial and temporary things, sometimes the short or narrow view does best; but when we determine the big issues of our lives, formulate our philosophy, and lay down general principles, we need the long, broad, and deep views, otherwise we shall accept trivialities for profundities, and become hopelessly confused in our thinking and our living.

Exercise 3

Discuss the general topic of relative importance.

Suggestions: Health, wealth, thought, feeling, education, or anything you think valuable. Tell why you think it is valuable.

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Take your hobby, favorite game, or pastime. Tell of its importance and of the important elements in it.

A conflict caused by rival claims to importance. His art and his family. His health and his business. His home work and his girl friend.

Take a play, novel, or short story, and see whether the author shows a fine sense of relative importance. Does he waste time on trivial events? Has he a main purpose? Does everything in his work help to realize that purpose?

Take a game you remember well, point out the most important parts, and tell why they were important.

What are the most important items of news in today's paper? Why are they important?

Why is your favorite school subject important, and what things does it consider important? Why?

A character with a poor or good sense of relative importance.

LESSON IV

Personal Importance

WHAT makes a person important? This, also, depends on point of view—when and by whom the decision is made. Those persons are most important to us who do the most for us, or, in some cases, for whom we can do the most. On a specific occasion a person who otherwise is of minor importance to us may become all-important. It may be a plumber, or a mechanic, or a dentist, or a doctor, or a policeman.

We have many adages indicating that we may judge people by their friends. Can you think of any? Two

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of the most famous essays in the world's literature are about friends and friendship—one was written by Cicero, the other by Emerson. Certainly there is nothing, or few things at any rate, more important in this world than friendship.

What has point of view to do with friendship? Look about you and see what you can find out. Some people change their friends with the weather, some have been known to give up their lives for the ones they loved. Some people have a great multitude of acquaintances and no real friends, others have a few friends and pay little attention to any other people. Some people have an interesting assortment of personalities among their friends, others have friends who are all pretty much alike in a general way. Some people "use" their friends hard, others delight in serving their friends with their things, their sympathy, and their labor.

Stevenson said that no man is to be considered useless so long as he has a friend. Does it follow, then, that a man's importance depends on the number of friends he has?

What sort of friends and how many does the thoroughly self-centered man have? Think over your observations and your reading. Have you ever noticed or heard about people who were careful to select as friends people who could in no way rival them? Why do they do this?

What sort of friends has the man who habitually

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takes a short and narrow view of things? Do these views favor abiding friendships?

How does the long view affect friendships?

How does the broad view? Will a man who has this view have few friends and no acquaintances, or a large circle of friends in a still larger circle of acquaintances?

What about the deep view? Does it pick and choose among classes and races, or does it abolish class distinctions, race distinctions, and other sorts of prejudice?

It might be well to think about how important we are. Do we mean anything at home, at school, in our clubs, and among our friends? Is this meaning based on real importance, or on the temporary and trivial ego-flattering luster of social contacts?

Does a man's importance increase with his indifference to things and people, or with his interest in things and people? If each human being is a nerve center in the body of human kind, which are the more important centers, those that respond only when they are touched directly, or those that respond no matter where the great body is touched?

Exercise 4

Let us discuss relative importance as to people.

Suggestions: Any question raised in the lesson.

The most important person in your community. Does he deserve this importance, and how?

Making and keeping friends.

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Friendship makers: working together, playing together, enduring common hardships, common interests, serving, being served, etc.

An essay on friendship which you have read.

Famous friendships in history or literature.

LESSON V

Your View of Views

THE general theme for our composition this time is relative importance—of things, events, or people—and the bearing of points of view on importance. Any topic that reflects on this general theme in any way will be acceptable.

You could take as subject a football game. You could describe the game from several points of view—as it seems to a player, as it seems to a spectator, as it seems to a referee who has served at countless games. You might have each tell the story in his own words. Or you could describe it from one point of view, say the referee's, being careful to indicate what the important elements in the game are from this point of view.

You could treat any game or any experience in the same way. Robert Browning's "The Ring and the Book" is an example of a story developed from several points of view.

You could write an essay on the changing points of view in the history of art or of anything you are in-

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terested in. The history of baseball would do very well.

You could write a poem like Shelley's "Ode to the Skylark," which is simply a series of different ways to consider the skylark. Poets are fond of themes dealing with change in relative importance—the rose that fades, the friendship that fails. They also like to sing about things they consider of permanent importance—the things that outlast the rocks and the solid mountains. They like to discover importance in the commonplace, as Tennyson did in "Flower in the Crannied Wall."

The change in the relative importance of things to a man as he grows old or as he passes from one experience to another, might be the basis of an essay, story, or poem.

You might write about education from several points of view; or from one point of view, showing the important elements in this view. You could treat any of your school subjects in the same way, or the profession you intend to follow.

You may always rewrite a previous composition, if it bears on the general theme under discussion and if you have new ideas or a new point of view from which to consider it. It would be very fine if you could show how your opinion has changed and what caused the change.

As you write you will, of course, keep in mind all you have learned from experience about form and

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expression in general. You should also consider relative importance, and arrange your material so as to emphasize the things that should receive emphasis.

Emphasis is given in several ways: 1. *By position*. You must decide what the important places are in your composition as a whole, and again in your paragraphs, and in your sentences; and you must put important things there. 2. *By contrast*. You put together two things that are unlike so as to make one of them stand out against the other. 3. *By sparkling detail*. The important should have the most attention. 4. *By repetition*. Important ideas bear repetition, but be careful not to let the repetition become monotonous. Vary the form of the expression, and be sure the repetition has a pleasing sort of rhythm. We like repetition if it makes an interesting pattern—otherwise it is exceedingly irritating.

LESSON VI

Punctuation and Relative Importance

PUNCTUATION has to do with the relative importance of words, phrases, and sentences, so we might pay especial attention to punctuation as we revise our work this time.

In highly inflected languages like Greek and Latin, punctuation is of little importance, because the forms

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of the words as well as their positions show their relations. But in English we have relatively few changes in word forms and, therefore, have to rely on the positions of the words to get the meaning. This makes punctuation important in English.

We put periods and question marks at the ends of sentences because, although they are not all of equal importance, we do think of them all, roughly, as being distinct steps in the progress of our thought and thus having a sort of equality.

In some sentences we have two thoughts that might be made separate sentences, but we somehow feel them to be a little more closely bound to each other than they are to the other sentences. We use the comma to separate such statements, as is illustrated in the sentence preceding. In some sentences we have several words bearing the same relation to some word or phrase. We use the comma to show this. "The long, dark, dreary days oppressed him."

All punctuation is not equally important. Sometimes the punctuation will change the meaning of the sentence.

John, our captain is coming.

John, our captain, is coming.

Bear in mind that punctuation is necessary to make clear the relation of words and groups of words in a sentence. Apply whatever rules you have learned that will help you, but be sure that there is no possi-

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bility of your reader putting words together that do not belong together.

It is often possible to rewrite a sentence full of commas so as to avoid many of them. Always rewrite in such cases. You can't get along without using commas, but try to make your writing as little dependent on them as you can.

LESSON VII

Still More Views

YOU probably can learn much about points of view and relative importance directly from the compositions you hear read during this lesson, but you have other material for reflection. What views of things do the various members take? How do these views correspond with their general character? Is there a tendency in the class toward certain points of view, or is there great variety? Do you all agree as to the relative importance of things? If there are differences, what makes the differences? Are these differences fundamental or trivial—do they or do they not affect the whole of life or the actual relations of the individual to society? Note narrowness, shortness, length, breadth, and depth of view. Do you see evidences of including more than should be included for the specific purpose? Do you see evidence of failure to con-

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sider all that should have been considered—lack of comprehensiveness in the point of view?

Be careful to keep to yourself all reflections that will not be especially helpful to the class. Criticism should be impersonal as far as possible. Appreciation should have reference to the work achieved and not to the personality of the writer, unless you feel like paying a graceful compliment.

PROJECT TWO

The Newspaper

LESSON VIII

What News on the Rialto?

YOU hardly care—as yet—because you have no ships at sea. The events of a single day in human affairs are innumerable as the waves of the seven seas, and only the biggest splash into the news; but even these do not seem to disturb your meals, or decrease your homework. Let the President at Washington call for a holiday in international debt settlements, let the Chinese armies engage in their interminable revolutions, let the city council pass on a new building ordinance, or a policeman capture a racketeer—you will go about your day's business and its pleasures as if none of these events had ever appeared in a newspaper.

At least you will seem to. Yet it may very well be that any one of these will have its important effects upon how you will live, what friends you will have, what enemies, what you will think, and how you will die. The news deals with matters that are remote and often difficult to understand because the world of human affairs has become very big and intricately organized.

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It was not always so. When the world was smaller, the news of the day was often heavy with destiny. There was that time when boys and their grandsires, guarding the battlements of the Acropolis, peered anxiously across the plains for the first glimpse of the trailing dust of a certain runner from Marathon. Perhaps certain lines of the Odyssey were in their minds:

As when a woman wails and clings
To her dear husband who lies fallen
Before his city and his people,
Striving to ward from town and children
The dread day of unsparing ruin:—
She sees him dying, quivering
In death before her, and she wraps
Her body round him and cries out
In piercing sorrow. But behind her
The enemy press on with spears
And drive her forth to slavery
To suffer toil and grief.

—ODYSSEY, *Translated by Herbert Bates.*

Today, when events are more remote, it is harder to picture their effects. Some, while scarcely noticeable at first, spread, and mount, and sweep the world like a tidal wave—as when the Wright brothers first fly in the Kittyhawk; others make a tremendous splash on the spot, but their converging ripples hardly reach us—as when the King of Spain abdicates his throne.

Sometimes news from a distance has immediate consequences. Word comes of the discovery of gold far

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up in the snowy Klondike. You are the New England farmer's boy who finishes his evening's milking and then slips stealthily through the back pasture to a nearby railroad siding. Bumper crops of wheat are reported from the distant Argentine, from the Ukraine, and from the delta of the Nile. You are the daughter of a shopkeeper in a little Indiana town, and now you will not go to college. Instead you will spend the rest of your days behind a dusty counter.

We see more clearly now what the news is, fundamentally—the account of events that may matter to you and to me, now and in time to come. To become aware of at least some of these possibilities is to read the news intelligently.

Exercise 5

Here are some things you may do to realize more keenly this fundamental aspect of the news. It is worth while to exercise considerable ingenuity in tracing possible effects. Recording these results of your imaginings in your notebook may help someone else who didn't think of just those possibilities, and besides it may be fun to look back some day and consider how what really happened to you compares with this forecast.

1. With the news of the day before you, determine which events are likely to matter most to you. Make a list of these and under each indicate briefly certain material ways in which your life may be affected by each event. Indicate, too, whether the consequence is near or in the remote future.

2. Show how some of the events may affect your opinions or feelings. News of a great disaster may arouse your pity;

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news of the corruptness of a public official may inflame you with indignation and determine your future political allegiance.

3. Show that a certain current event may mean a great deal more to other people than it does to you. It is very important for you to realize how people who are differently situated from yourself but who have, after all, hearts and minds like your own, may be affected by events which do not touch you.

LESSON IX

A Glamorous Show

OPEN your newspapers and see the world spread out before you. Is it a glamorous show with shifting lights and shadows, or is it as dull as the illustrated Sunday supplement and the news reel? For what you need in order to really see is not only sight, but insight. There is no understanding in the spinning cogs of a machine, no sympathy in even the most delicately sensitized film of a camera, and no laughter in its glassy eye; it sees both too much and too little, and it either doesn't know where to look or it gets there at the wrong moment. You must see, as Whitman did,—

How the skipper saw the crowded and rudderless
wreck of the steamship, and Death chasing it up
and down the storm;

How he followed with them and tasked with them—
and would not give it up;

How the lank loose-gowned women looked when
boated from the side of their prepared graves;

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How the silent, old-faced infants, and the lifted sick,
and the sharp-lipped, unshaved men;
.....

I am the man—I suffered—I was there
.....

The hounded slave that flags in the race, leans by
the fence, blowing, covered with sweat;
The twinges that sting like needles his legs and
neck—the murderous buckshot and the bullets—
All these I feel or am.

—WALT WHITMAN, *Leaves of Grass*.

To suffer, to be the man, to be there, is not the way of the unseeing reader or of the unimaginative camera. Here is a picture in the paper of the governor signing the bill which appropriates a new watershed for the distant city's water supply. It is not a revealing picture, so let's add others.

A battered Ford truck piled high with odds and ends of farm machinery and household goods comes to a creaking halt at the top of the hill. The oldest boy, perched on an old melodeon at the back, steadies a gilt, glass-enclosed clock with one hand and shades his eyes with the other to look back down the valley which will soon be a lake.

The father with the two crying little girls on the front seat doesn't look back, but he sees all the more clearly the maple grove planted by his great grandfather and the white house in their shadow.

The steam shovel roars and jets white clouds at the sky. With both hands on the levers, Toni maneuvers

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the long iron jaw under a big boulder. The chains rattle, the boulder swings gently into position, hovers until a man waves his arms, descends slowly, and then settles with a final jerk that rocks the car.

Do you see it? Have you grasped the hot, vibrating levers; are you the chain that grinds over the cogs; are you the rock? Thirty thousand years ago you came crashing down in a glacial avalanche; now you will be dropped at the base of the dam. Are you the water, a cool, black serpent slipping underground, hissing at last, hydra-headed, through a million faucets?

It is not enough, then, to read the news; you must see it. To catch the revealing moments, to realize that any one event suggests many pictures, to use all your senses and all your knowledge and understanding—these will enable you to see the news.

Exercise 6

Have you ever watched the searchlight of a ship pick up a buoy from the blackness, then search for a landmark and fix it in place, then swing around to a small boat in the offing? Each object stands out for an intense moment. That is the way this insight of yours is to sweep through the day's chronicle, revealing what you see in quick, intense flashes.

Be sure to select the most interesting moment: when the winning runner throws up his arms as he breasts the tape; how, when a ministry is about to fall, the clerk's voice hesitates before calling the next name on the roll, the deciding vote, and how the galleries are hushed. Remember that you have at

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least five senses, some say seven, and that through any one of them you may perceive the revealing detail.

LESSON X

Vanity Fair

DO you remember how important you felt years ago when you had a nickel to spend, all by yourself, or with the excited assistance of a few of your playmates? That sense of importance, when you have money in your purse and are considering which of the delights of this world shall be yours, will never quite leave you. Getting and spending need not be as empty experiences as Wordsworth thought them. An interest in this world's goods, if not limited by the prospect of possession, may be a very rich adventure.

Archeologists digging in the dust of forgotten civilizations find principally goods that were sold in ancient market places—pottery, ornaments, utensils, weapons. From these they try to reconstruct what the life, the history, and even the ideals of those people must have been. Similarly, very fair notions of our own culture might be got from our newspapers. For, while in olden times men cried their wares in fairs and market places, today they advertise. Note the variety—the merchant displays rich rugs from the Orient, the latest Parisian styles, furs from Siberia, diamonds from South Africa. The laborer offers his skill, the

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actor his art, the author his book. Foreign governments will sell you a share of their taxes; and all the industries crave your ownership; steamship companies will carry you to the ends of the earth. All these may be had for money or for love. For there is a mental ownership as well as a physical one, and the two do not always go together. You can take away with you the best of a beautiful scene without owning the title deed to the land, as Thoreau pointed out. You may enjoy the beauty of the craftsmanship of these objects; you may have visions of the lands from which they come, and of the dangers that were braved to bring them to you; you may understand the natural and technical processes that shaped them; and, most important of all, you may receive an insight into the minds and manners of the people who will own them.

Exercise 7

1. What would a copy of the advertisements in a particular edition of the paper you read, reveal to an archeologist five thousand years from now? Prepare to talk to the class as though you were lecturing on the subject at that distant time.

2. Trace some article from its source to the shop window, paying particular attention to the kinds of people and skills employed, or to the scientific aspect of the materials and processes.

3. Show how advertisements often present false pictures of life.

4. See to what extent not only newspaper advertisements, but others, appeal to fear—to prudence, timidity, self-consciousness, shame.

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LESSON XI

What Is News?

"Who killed Cock Robin?"

"I," said the Sparrow,

"With my little arrow

I killed Cock Robin!"

—ANONYMOUS, *Mother Goose*.

OR was it the crow with his trusty bow? Mystery, mystery — Eminent Songster Slain—Blood-stained Arrow Only Clew—Worm Racket or Professional Jealousy? The presses hum; newsboys split the air with "Uxtry!"; pictures appear: of the victim, after he caught his first worm; of Exhibit *A*, the arrow, and Exhibit *B*, the branch on which the victim sat; the "scene of the crime," with a cross marking the fatal spot; of District Attorney Owl trying to look like justice on a mountain peak.

Concerning this kind of thing, which sometimes runs on for weeks, there are a few questions to ask. Is our interest in a crime that of policemen? Is this a game, a sporting event; or, as the paper insists, a tragedy? If the latter, wherein does the tragedy lie—for the victim, for the murderer, for society, for you and me? Who wins in this tragedy; who loses? When Shakespeare writes of a murderer like Macbeth, he does not make a mystery of who committed the crime, nor is he interested in how the dagger was used, the murder occurring off stage; but we are made to live

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through the fears and desires that led to the deed and to its tragic, spiritual consequences.

There is a similarly empty fuss made about who wins or who loses—Harvard or Yale; the Giants or the Cardinals; the present heavyweight champion or the latest contender; your school or my school. Is Smith the winner? No, it is Jones—or maybe it is Smith? It is *X* or it is *Y*, in any case it is just a name. Why so much excitement about mere names?

But aren't games interesting? Of course they are: they abound with life and color, with beautiful motion, with fascinating group patterns, with quick action, excellent judgment, marvellous skill, fine sportsmanship. To appreciate these, or better still, to be a part of them, is glorious fun. But the score is unimportant. When you know just that about a game, you know practically nothing.

Exercise 8

Let's distinguish between a mere gambler's interest in who won the election, in crime, in the stock market reports, in athletic events, and the interest that arises from actually seeing what is fine in such struggles, and the sympathy, indignation, or horror which should arise from the contemplation of tragic occurrences. Will you note some of these real elements in the news of the day?

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LESSON XII

For and Against

Ah, love, let us be true
To one another! for the world which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

—MATTHEW ARNOLD, *Dover Beach*.

OUR editors seem to agree with the poets in this sad view of the world, for newspapers deal mostly with human difficulties, mistakes, miseries, defeats. Moreover, they do this so impersonally that it seems to be callousness. Their defense may be that news stories must not be colored by opinion, and that joy, contentment, and good fortune are not news. Why this should be so is strange.

But it may be shown that editors agree with poets in one very important solution. In the midst of all the "struggle and flight," Matthew Arnold pleads "let us be true to one another!" Perhaps this is an appeal to just one particular person, but that it has wider applications a glance at any newspaper will show. For here we see not only people in conflict with one another, but see also many examples of helpfulness, of associating for worthy purposes, of intense loyalties, of fine contributions to human welfare.

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Exercise 9

On the one hand find examples of conflicts, both individual and group; conflicts of social forces; of ideas.

On the other, note evidences of cohesion; cooperation; kindness; loyalty.

LESSON XIII

Composition

YOUR mind has been abroad during these newspaper lessons, has got away from itself and into other people, has lost itself in great processions, has fought foreign battles, and shared strange victories or defeats. If this is so, then there will be little danger that you will slip back into the old self-centered round of dreams. You are changed. You have been in so many new places that your old surroundings are seen with a fresh eye. Your mind should have learned to travel outward, away from yourself. Let there be evidence of this in your compositions.

There is something in the way a newspaper is written, too, that it will be well to ponder on before you begin. It is an economical, direct, impersonal, and forceful way. Headline English is sometimes grotesque, but never dull or long-winded. Here you have the very pith of action. If you were dying and could gasp but three words to tell your story, they would have to be in headline style. You have seen, too, that the newspaper story goes. It doesn't stop to pick

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daisies, and while it is often very pleasant and profitable just to ramble and gather things as you go, it is also a valuable gift to be able to tell a plain tale.

What you write may be a piece of reporting. You have witnessed an accident, attended a game, been present at a party, or listened to a lecturer. What is required is not only keen observation, but a sense of what is important.

Perhaps you will prefer to write an essay on some grave conflict that you have read about in the news, or on an instance of fine cooperation.

Here, too, you must first of all report accurately and select wisely.

LESSON XIV

This Is Today

WE are here and now, this is our time and it belongs to us, we share in its achievements and are proud of them. Leave to the ancients their Pyramids, their Parthenon, their Socratic discourses, their Roman law—we have our own glories.

This life of ours is our unique contribution to the sum of civilization; there has never been anything like it before, and there never will be again.

Evidence of our uniqueness appears daily in the news. A single edition contains these four instances:

ITEM 1. At the American Institute of Engineers, Dr.

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Brown tells the assembled scientists that it is now possible to detect changes in the earth's diameter of as little as six inches by means of specially constructed pendulum clocks.

- ITEM 2. From Russia comes the report of a process of producing rubber from a common weed called "towsagis." It is claimed that this new process has industrial possibilities.
- ITEM 3. In London Dr. Spahlinger announces a new formula for an anti-tuberculosis vaccine.
- ITEM 4. The National Aeronautical Society rewards eighteen aviators who in the course of the past year set new world records in aviation.

New conceptions in science, new extensions of our power and productiveness—these are conspicuous. It is also easy to see wherein our dress and our mode of living are distinctive. It will be harder to find evidence that our art, our social customs, and our ways of thinking and feeling are different, and to explain wherein they are peculiarly our own.

Exercise 10

Make a list of newspaper items which indicate that our time and way of life are unique. After each one point out as definitely as you can in what this difference consists.

What do you mean when you say that so and so is "up to date"? How would you contrast him or her with someone who is old-fashioned?

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LESSON XV

Yesterday and Today

'Twould blow like this through holt and hanger
When Uricon the city stood!
'Tis the old wind in the old anger,
But then it threshed another wood.

Then, 'twas before my time, the Roman
At yonder heaving hill would stare;
The blood that warms an English yeoman,
The thoughts that hurt him, they were there.

—A. E. HOUSMAN, *On Wenlock Edge*.

IN a calendar, the days take their places so neatly and evenly that you might suppose that time makes very little difference. Even when the numbers vary it is not for long, for they soon repeat themselves. Perhaps this may explain why it is so hard to impress Grandfather. When you speak to him enthusiastically of free wheeling and television, he matches you point for point with his own reminiscences. He remembers when the safety bicycle supplanted the lofty velocipede, and how photographing with sensitized plates followed the daguerreotype. If you point out that there never were times as hard as these, he tells you of Black Friday and the panic that followed Jay Gould's attempt to corner the gold supply; or he tells you of Coxey's Army of unemployed marching on Washington in 1896. Perhaps he may even go back further than his own time—to the South Sea Bubble, or to the dream that Pharaoh dreamed of the

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seven lean kine that devoured the seven fat ones. For Grandfather has read as well as experienced a great deal, and agrees with the ancient Preacher who observed that there is nothing new under the sun.

"That kind of thing," says Grandfather, speaking of the latest event and the smartest fashion. And a very useful way of speaking it is, too. You really do not begin to think of objects, ideas, actions, people, until you consider what kind of thing each is, for they all belong to kinds. Once you have decided of an event, "Oh, it's that kind of thing," you can compare it and estimate its importance. This gives you a pleasant sort of confidence; you understand the situation; you know how to take it; and you have an idea as to what to expect next.

Exercise 11

Explain to what kind of thing each of a variety of newspaper stories belongs. Try to show that this sort of thing has been going on ever since men can remember. To do this you must first strip the event of its accidental and temporal attributes; for instance, names, and places, and particular forms.

Alphonso XII, late King of Spain, after trying for several years to rule through ministers who had dictatorial power, was forced to abdicate, and to flee to France in a motor car. What does this become when reduced to "that kind of thing"? Why this—when a despotic ruler becomes too weak to enforce his power, the people rise against him, and either drive him out or kill him. Doubtless you can think of a number of other instances.

Every event has its ancestors, and their recurrence makes

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the rhythm of history. Consider such successions as—racketeer, highwayman, Barbary pirates, English buccaneers, robber barons of the Rhine, the Illyrian pirates who held Caesar for ransom; or again—Mussolini, “The Man of Destiny,” Cromwell, Caesar, Dionysius of Syracuse.

Look for suggestions of such patterns in the daily chronicle of events. If you don’t know the prototypes of any happening, ask your history teacher to suggest some.

LESSON XVI

Tomorrow

When You and I behind the Veil are past
Oh but the long, long while the World shall last
Which of our Coming and Departure heeds
As the Sev’n Seas should heed a pebble-cast.

—EDWARD FITZGERALD, *The Rubaiyat of Omar Khayyám*.

THEREFORE let us turn to the picture of today that we find in the news, and then let us dream of a world we shall never see. The newspaper will help us to discover the beginnings of that brighter future, brighter because we shall, of course, change this world to what we wish it to be. But visions are very unsatisfactory when they have no reference to the things that are—the air never looks so empty and gray as where a bubble has burst.

This is not to be just wishing. We want our imaginations to

..... look into the seeds of time,
And say which grain will grow and which will not,

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the seeds being this day's events. Find what hints you can in the present scene, of a day that shall be fairer, wiser, happier; and then take a long, long look ahead.

Exercise 12

1. Perhaps looking back first will help us to look forward. There is a long trail from our modern, twin-screw, turbine, oil-burning ocean liners to Fulton's "Clermont," and a similar development may lie ahead of the airplane and of television. Above all, consider the social and intellectual consequences of any changes you suggest. What effects are they likely to have on how people think and feel?

2. Again look about you to see what there is of pain, ugliness, and injustice. To transform these to a finer state of things, what changes will have to take place in the thoughts and ways of men? Are there any forces or institutions which are working to produce these changes?

LESSON XVII

Public Opinion

There is nothing either good or bad, but thinking makes it so.

—SHAKESPEARE, *Hamlet*.

LET us consider how important we are, for we are the public. Political leaders would like very much to know what we think about the public issues in the coming elections. Business men are concerned about our taste in clothes, in furniture, in automobiles, in thousands of manufactured articles. Publishers won-

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der about our preferences in books; producers try to forecast the plays we shall go to see. They and many others are greatly interested in our opinions and tastes; and, as they have a great deal at stake, they do more than just wait patiently until we make our opinions known; they try very hard to form them, to induce us to think and act as they wish or as we ought—it is a little hard for them sometimes to distinguish between these two.

The most important means for influencing our thinking is the newspaper. Perhaps it is being superseded in this by the radio, but the principle is the same. This process is called propaganda, advertisement, publicity. It finds expression in the advertising columns, in the news, and most directly in the editorials. Publicity experts and bureaus are established everywhere, and all kinds of political, business, and social movements are furthered by them. A new opera star is to sing at the Metropolitan. Stories appear, seemingly quite spontaneously, in newspapers all over the country—about how she was miraculously “discovered” in the choir of a country church, of how simple her tastes are and how embarrassed she is when interviewed by reporters, and there are little illuminating anecdotes by her associates in her native town. It is all very interesting, somewhat amusing, not often harmful, more often helpful. The important thing is to understand what is going on and to be led by the news and not by the nose.

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Editorials are the most direct of these organs of propaganda. Newspapers usually have definite political, social, and business policies, and editors are employed to urge the readers to think and act in accordance with these. Some editors are given considerable freedom in the expression of their views, others are held very closely in line with the interests of those who own the paper. Editors are necessarily men who have a wide knowledge of public affairs and the ability to write persuasively. There have been great editors who have swayed public opinion—Greeley, Garrison, Godkin, Dana. But the abler the editor, the more necessary it is for us to read the arguments of editors who hold other views; for to argue well is not necessarily to be right. After all, for you the important thing is your judgment, your interest, and your conscience—let many men knock at your door but don't give away the key.

Exercise 13

Read the editorials of at least two different newspapers. You may find that in these the writer is trying to convince you that some state of affairs is good or bad, that some person is to be commended or censured.

Other editorials seem to be merely informative, explaining the meaning of a complex financial or political situation. Sometimes they are just what they appear to be, disinterested descriptions or expositions; but more often these, too, are really arguments, and their purpose is to shape your opinions.

Occasionally, editorials are written for the purpose of getting action. They may urge the reader to vote in a certain

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way, to sign petitions, not to waste water because of a scarcity in the reservoir, not to be alarmed and start a run on the savings banks. Again, their purpose may be to arouse some official to act in accordance with what the editor conceives to be the public interest.

Select a variety of editorials and note the subject, the substance of what is said, and what seems to you to be the purpose of each.

LESSON XVIII

Composition

HAVE these attempts to bring some kind of purpose and order into your reading of the mass of news exhausted and bewildered you? What we have been doing might be thought of as drawing circles here and there on this vast conglomerate expanse—time circles of yesterday, today, and tomorrow; circles of opinion as to whether things are good or bad, helpful or injurious; circles of conflict or cooperation; and innumerable circles determined by the nature of the event, as—political, social, scientific. The trouble is that these circles soon overlap, as when rain begins to fall on a smooth lake. The first drops spread beautiful rings of light, but presently these lace intricately, then other drops fall to break the pattern, and then still more, so that the whole surface is speckled with confusion.

There is no help for this, unless we read the news stupidly or not at all; but that is not what we want.

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No, if we have become temporarily blinded like that wise man who jumped into a bramble bush, then we must seek the same remedy.

Exercise 14

We have the general subject dealt with in the last four lessons; namely, the manners and customs of men as revealed in the daily news. This will suggest many interesting themes for our minds to work on. There is a danger in writing about such themes too comprehensively, of trying to cover too much ground in a few pages. A good way to show one's understanding of a broad and complex situation is to deal with some particular instance in such a manner as to indicate wherein it is typical.

Thus, if you are thinking of the enthusiasm and extravagance of intercollegiate athletic contests, you can do this most effectively by basing your essay, editorial, story, or poem on some particular game. In your selection and treatment of details you will show how this is representative of all such contests.

Another way of dealing with these big questions is to apply some principle or make some specific comparison taken from subjects you are studying. The biological principles of heredity and adaptation to environment may cast some light upon an existing crime wave or immigration problem.

What does your study of economics teach you about the present fall in prices? Are there examples about you even now of that sectionalism so deplored in your history? Apply what you have learned in your art classes in appreciating the beauty of the new bridge or public building.

And, of course, you can develop any one of the notes you have taken during these lessons.

PROJECT THREE

History

FOREWORD

THE shade of Achilles told Odysseus that he would rather be the meanest slave alive than reign over the dead. Doubtless we think he was right, and we are glad we are not yet either a famous or an obscure part of history, together with those who watched the glow of Hannibal's watch fires encircling Rome, or with those who waited through the long winter for the Mayflower's return. Our present need is to make history a part of us. This requires that we find relationships between what we have learned in history, and other parts of our experience, and then give expression to the ideas and feelings suggested by this process. In doing this we shall not follow the orderly, chronological system of our history classes; instead, beginning with ourselves, we shall skip back and forth through the pages of recorded events and then end where we began, with ourselves, but, let us hope, with a difference.



Courtesy of the Metropolitan Museum of Art.

"THE FOUR HORSEMEN OF THE APOCALYPSE," BY DÜRER.

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LESSON XIX

Once Upon a Time

Many are the wonders of time, but the mightiest wonder is man.

—SOPHOCLES, *Antigone*.

Translated by Percy Mackaye.

WHAT we need to bring to the study of history is a sense of time. Ours is so little reliable from hour to hour that we have to carry watches, or refer to clocks continually. It seems to vary with our emotions to such an extent as to justify Rosalind's observation that time trots with a young maid about to be married, and gallops with a thief to the gallows. What a strange sensation we get when the motion picture of a race or a tennis service is slowed down to a crawling pace; or contrariwise, when the growth of a plant from the seedling through the flower to the fruit is speeded up to a few minutes! Yet this is what our feelings seem to do.

For an immediate test, let one of us pick up a book from the desk in the front of the room, hold it for an appreciable length of time, and then drop it. Let another time this procedure accurately by the watch, while the rest of us estimate the interval through our own sense of it. How dependable is this sense?

It can be cultivated and developed. The motorist likes to anticipate the change of the traffic signal, to throw in the clutch just as the green lights flash. Actors learn when to appear for their cues; and some

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lucky people do not need an alarm clock, but arise at any appointed hour by mere determination.

Longer intervals, too, are designated without the aid of the calendar. Family events are time marks. A dispute arises—"Did Johnny go to school before or after he took sick with the measles? It must have been before, because we hadn't moved to the new house." Married women date everything as occurring before or after they were married. And even when it comes to lengthy periods of historic time, people often substitute their own measurements in place of dates. They say—"after the War," "as old as the Pyramids," "before the Flood," "in the days of Good Queen Bess." Old landmarks, trees, and buildings are used as references. Old customs mark the time—"in the days when the spinning wheels hummed busily in the farm houses," "in the old crinoline days," "the age of bronze," "of sailing vessels," "when knights were bold."

Why is there this widespread avoidance of exact reference in time? Is it that a list of dates seems so meaningless? To write 1492, 1607, 1876, 1865, in close proximity, as though they were peas in the same pod, is to ignore the years between and the great differences that they brought about. This arithmetic notation belittles life, and therefore we prefer to live

In feelings, not in figures on a dial.

How long is a thousand years? All we know is that

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this business of living has been going on for a long while, and that it is likely to go on for a while longer. Unless we have a firm grasp of this fundamental notion, the study of history is as likely to confuse our temporal perspective as to sharpen it. When matters are crowded into a few pages, we tend to lump them and soon fail to realize, as H. G. Wells points out, that it is as long a time from the beginnings of recorded events, when Sargon I conquered the Sumerian cities, to the death of Alexander the Great, as it is from Alexander's day to ours. And the hundreds of thousands of years of man before the dawn of history—how shall we comprehend them?

Perhaps the best way to measure time is in terms of change. If all things were eternally the same in every possible particular, time would simply stand still, and there would be no use for clocks or dates. Of change you have had some direct experience. Beginning with your earliest recollections at the age of three, or thereabouts, you are aware, first of all, of a number of important changes in yourself; and next, you are less vividly aware of some in your environment. Going back further, you have a certain contact with change, not so direct as the former, through your parents, who are given to saying such things as, "When I was a girl, young people didn't act that way," and "Life wasn't made as easy for me, son, when I was your age." Your grandfather can recall stranger tales; and if you can get him to tell you

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stories he heard from his grandfather, then you will have got back into a very different world.

This kind of telling from generation to generation is family tradition, literally a "telling across" the intervening streams of death and change. It has occupied scalds, heralds, genealogists, since the dawn of history, and your family tree, whether recorded or not, is as ancient as anybody's. Have you ever considered how many ancestors you must have? There are your four grandparents, their sixteen grandparents, then the sixty-four grandparents of these, and so on back; and when you get to the hundred and fiftieth generation of your family tree, you meet a great multitude. Of course there is considerable overlapping, so that it is truer to compare one's ancestry to a constantly widening network rather than to a tree. Yet there are probably hundreds of thousands at the hundred and fiftieth generation, which brings you to the dawn of history. The stream widens whether you count forward or backward. The Cid Campeador, who lived in the Eleventh Century, is estimated to have about sixty-thousand descendants today, and it is certain that anyone who proudly traces his ancestors back to William the Conqueror has left out the vast majority of them.

This family tradition, which is most often invoked to preserve the past, is, in spite of itself, the most eloquent witness for the inevitability of change.

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Exercise 15

Prepare to talk to the class on one or more of these topics, using notes you have recorded in your books:

1. What other examples can you give of estimating time without reference to clocks or dates?

2. What comparisons can you think of which give us a vivid sensation of the quickness or slowness of time? For instance—"as quick as a flash."

3. Give your own answers, possibly from your own experience, to—"whom does Time gallop withal, amble withal, stand still withal?"

4. Which seems longer to you, a hundred years or a hundred miles? Why?

5. Do timesaving devices really save time? Have we more time at our disposal than primitive peasants had?

6. What computations have you read of the age of the earth?

7. Go to the oldest person you know and get him to tell you a story of his experiences which will show how times have changed. Perhaps he can tell you one that was told to him in his youth by a very old person. Record the most interesting details of this story in your notebook. Is there any evidence that the narrator does not look at things as you do?

8. What changes have you observed in the world about you during your lifetime that will be recorded by history a thousand years hence? Think not only of wars and their effects, but also of forms of government, manners, ways of thinking, arts, and sciences.

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LESSON XX

Events in History

AMONG very primitive peoples, the tales of their grandfathers are the sole source of history; but for us it is recorded through the patient work of generations of scholars, burrowing into dusty archives, personal memoirs, acts of parliament, monumental inscriptions, depositions of eye-witnesses, letters, court records, and so on. Historians sift and evaluate this material to the end that we may not only know what has happened, but that we may be guided by it. Here the individual fortunes of our ancestors, unless they happen to have been rulers or noted personages, do not appear. Instead, we have events, the movement of multitudes, great men, matters of policy that reach far forward or backward in time.

The historical event, we see, is presented in a very impersonal way; and undoubtedly much that is prejudiced or untrustworthy has been removed from the picture. But point of view still seems to enter into the selection from a mass of often contradictory evidence. Some historians agree with Cicero's condemnation of Catiline as the vilest scoundrel of his time; others hold with Sallust that he was much maligned. Every now and then we are asked to reverse some opinion which has long been held. Thus a distinguished Italian historian, Guglielmo Ferrero, assures us that the pictures we get of the dissoluteness of

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Roman society under the emperors of the Third Century is really an indication of an aroused Puritanism.

Another important thing about historic events is their scale. They make us think in terms of empires, of multitudes of men, of what is going on under a very great variety of conditions. For this, we need facts and figures to give us the scope of the action. Wide reading, and patient assembling and studying of all the evidence, must be the basis of this breadth of view. We must go back to one of those ancestors of ours to understand what really happened. He was, let us suppose, sowing his half-acre near Runnymede when King John signed the Great Charter; or he was a banker in Warsaw when Napoleon issued the Milan Decrees; or he stood at the door of his wine shop in Rome as Garibaldi's Red Shirts marched through the streets; or he was a cadet at West Point when Fort Sumter was fired upon. What did these events mean to him?

What do they mean to us? Are we stirred more by Don John of Austria's victory over the Turks at Lepanto, or by the fact that an insignificant soldier by the name of Cervantes survived to write "Don Quixote"? Charles Stuart lost his head and England was ruled by Cromwell; John Milton lost his sight and wrote "Paradise Lost." If history is the tale of events that matter, it must take account of a wider order of things, of poems that are being written, of inventions, and of the development of industry.

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Political events are accidents ruffling the surface of this broad and deep stream, occasionally deflecting it a little, but neither hurrying it nor checking it. When you drop a stone in the midst of an ant-hill, there is at first confusion, a scurrying about to save the eggs and the stores of food and to open new passages. In a little while everything goes on as before. A volcano buries towns and disperses the inhabitants of a countryside, and the lava has hardly cooled when they come creeping back to the edge of it. Mr. Van Loon has pointed out that conquering armies with their drums and banners very rarely matter much in the end, because soldiers do not care to till the soil or keep shops. They go trumpeting off to new conquests or to cut each other's throats over the tribute, while the mills keep grinding the wheat and men resume their occupations. Thus while the surface of society is in a constant state of agitation, the current of change beneath it moves slowly but with a wide sweep.

Exercise 16

1. Historical novels portray individuals against a social and political background of other days. They are most interesting when they go beyond the merely outward and material conditions of such a background—as when the pioneer defends his cabin against the marauding Indians—to its effects upon the habits of mind, the beliefs, hatreds, and enthusiasms of the characters. Tell the class how some historical novel you have read is either superficial or profound according to this standard.

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2. Make a very thorough study of some event studied in your history classes, and show in very much greater detail what a complex it is of social and political forces.

3. Imagine the effects of a historical event upon some supposed ancestor of yours.

4. Find relationships between historical events and the literature or art of the time, or of their effect upon people's beliefs and occupations.

LESSON XXI

Composition

SIMPLE, roving men—sailors, tinkers, and gypsies, have always been great tellers of tales. It may be that the uncertainty of their lives constantly leads them into dramatic situations; and it is likely that repeated association with strangers breaks down the timid reserves and suspicions that repress most of us; at any rate, the natural course with such wayfarers is for one man to tell his story and in exchange to hear the stories of the others. For the rest of us, books, and, increasingly in our day, the motion pictures, the radio, and the wood-pulp magazines satisfy in a more comfortable fashion this eternal thirst for stories; but they at the same time weaken what was once a widespread folk art. Now that we leave this art to paid performers and professional writers, who, to be sure, do it very expertly, we realize too late that we have paid for this easy delight with the impoverishment of our own imagination.

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Our speech has lost its savour. Our tongues still wag volubly, but they fail to interest the listener. Our days still pass as a tale that is told, but no one tells it.

There is a difference between the way a vagabond pedler will tell a story, and the way of an accomplished and experienced author; but not all of the advantages lie with the latter. The simplicity of the language, the introduction of odd terms or tricks of speech gathered from many places, the circumstantial details and the digressions, the very awkwardness of expression of a sailor's yarn—all these have a charm of their own which many skilled writers strive hard to imitate. In this, authors like Kipling, speaking in the person of Private Mulvaney, or Ring Lardner, with his baseball players, are very successful.

It will be a good thing to write our tales of a grandfather in a simple, conversational style, with plenty of definite, objective details. Consider how quickly in the old ballads the action gets under weigh.

The King sits in Dumfermline toun,
Drinking the blude-red wine;
“O whaur will I get a skeely skipper,
To sail this gude ship of mine?”

—ANONYMOUS, *Sir Patrick Spens*.

Note the objective details in this ballad—the blood-red wine; the broad letter; the old moon with the young moon in her arm; the ladies sit with their fans in their hands, their gold combs in their hair; but fifty fathoms

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deep is good Sir Patrick Spens with the Scots lords at his feet.

Perhaps you will wish to tell your tale in this old ballad form.

LESSON XXII

Cause

IF someone were to ask, "Why are you in this English class?" you would not give as reasons that as the door was open, you walked in; nor that the bells rang for the change of classes; nor that you received a passing grade in last term's English class. These are but the events which have led up to this little comedy; they are in a time sequence, not a causal one. The true cause must be found in the underlying purpose you have in coming to school, that of receiving an education; but even that purpose probably rests upon ulterior motives—you want to achieve a certain position in life; you are interested in learning for its own sake; you are emulating your older brother, following your friends, obeying your parents; or maybe you are just killing time.

Now history, which presents events in time, is also concerned with causal relationships. Here, too, you need to go beyond the chain of circumstances which precede an event, to the motives, desires, instincts, traditions, and ideas of the actors, be they nations or individuals. Of course material conditions enter also.

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Climate, poverty of soil, position along trade routes, possession of natural resources—these give direction to the desires and activities of people. It is obvious that the cow would not break down the fence unless there were rich grass on the other side of it. There are two schools of historians with regard to this event; one emphasizing the presence of the grass, and the other, the presence of hunger in the cow.

You have probably learned to distinguish in your history classes between cause and occasion. The "Boston Massacre" was not the cause of the American Revolution. And after you have learned that the Colonists objected to taxation without representation, you can go still further with Burke, who explained that their objection rose from a fierce spirit of liberty, that this spirit was strong in them because they were Englishmen, for whom the question of political liberty had always been determined by the conditions of taxation. He pointed out also material causes, such as the three thousand miles of ocean which separated them from the mother country.

The value of such reasoning is inherent in the process and is nowise impaired by the fact that historians do not always agree upon such matters as why the power of Rome declined, or what were the chief causes of the French Revolution. People are given to shaking their heads solemnly about what they are pleased to call the verdict of history. But all we know about it are the judgments of historians, which, even when they

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differ, may be illuminating (all these matters being very complex), and when well conceived and well expressed, may have a high literary value. They help us to see the events of today as though they were far away in time, for it is in distant space or time that we best grasp the relationship of anything to things about it. Thus they show us what today's events may lead to. For us, the study of historic causes should lead to noble thinking and fine experience. These processes of reasoning are opportunities for forceful, clear-cut exposition which may have the severe beauty of carved marble.

Exercise 17

1. The cause of a historic event may often be thought of in terms of a personal conflict. We may think of Queen Elizabeth as torn between her determination to rule and her affection for the Earl of Essex. Then there is Andrew Johnson's trying to establish reconciliation, peace, and justice between North and South, and the opposing senators, some honestly convinced of the necessity for stern measures and others moved more by selfish considerations. Find such examples and make a note of them.

2. Next to the following list of possible motives align a list of historic instances: struggle for existence; desire for wealth; love of adventure; love of political liberty; love of religious liberty; desire to convert others; national honor; class dominance; loyalty to a leader or a dynasty; party spirit; sectionalism; hatred of foreigners; distrust of the common man; love of glory.

3. Show that events in history are sometimes results of

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the struggle for things, a whole people being dominated by the desire for material possessions.

4. What events can you think of as having been brought about by material and physical conditions?

5. Give an example from history of a group being swayed by a great man; give another of a leader being just swept along by the group.

LESSON XXIII

Leader and Led

ONE of our dearest dreams is to lead and be admired. Not so very long ago we played "follow the master," in which we were either very daring or merely silly. In this we were but observing an ancient custom which demands that a crowd must follow anyone who will lead, be he wise or foolish, whether he faces danger or cringes and runs, whether he is vain-glorious or self-sacrificing. The nature of the leadership is revealed by the quality of the following.

History shows us that great men are well followed. Their gift is to raise men beyond themselves, and the leaders in turn are filled with greater wisdom and strength through the devotion of their followers. A crowd, any crowd, is capable of heroism or panic, generosity or cruelty—the leader turns the balance. Sometimes he gets too far ahead of them, however, and then he finds himself alone or finds that those who cheered him are now as eagerly bent on his destruction.

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Sometimes he becomes bloated with vanity. Then, if he has the power, and such men are bent principally upon making their positions secure, they become despotic, arbitrary, capricious.

Leading and being led are two aspects of the same movement, and the basis is one of mutual respect. There can be obedience without the slightest humiliating suggestion of inferiority; and an excellent example of this is in an athletic team. Here lies the distinction between leading and driving; between "commanding" respect, which is nonsense, and winning respect, which comes naturally and easily where it is due. A real leader never thinks of standing upon his dignity. Contrast him with a mere Jack in office, a "proud man dressed in a little brief authority." We find that examples of such childish vanity are common in business, where men who are unfit for power gain it with comparative ease, pompous fellows with a "hiring and firing" complex, parading under the name of efficiency.

Not only in business, but everywhere, real leaders are required, men who keep their eyes on the goal rather than on themselves. Everywhere there are wrongs to be righted, confusion to be swept into order, new paths to be surveyed. Where are such leaders to be found?

Here History becomes mysterious; she points, but her lips are mute. Do they come, these leaders, like Arthur, cast up on the crest of a ninth wave which

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is blazing and mighty with voices? Do they, like Joan, wander in a garden and hear voices, or sit like Buddha under the Bo tree and receive revelations? Are they waiting like old Kaiser Redbeard in the heart of a mountain until the eagles bring word that now their country has need of them? Are they made by events or do they make the events?

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The wrangling factions strive for good or ill,
They vaunt their wares, they march with fife and drum,
Their clamor swells, but one great voice is still;
In vain we yearn; our captain does not come.

We long for one whose eye is bold and clear,
Our hero, gallant, joyous, wise and strong,
Whose tongue is truth, who has no shame nor fear
To deal in forthright words with right and wrong.

None else but Roland, Roland's horn may blow,
None else but Charles may daunt the Paynim horde,
No other's skill may bend Ulysses' bow,
No other's arm may wield King Arthur's sword.

Oh, let his banner brave the storm again
While glad hearts leap to know his battle-cry!
Raise up to us a man, our man of men,
The man whom men may follow till they die!

ARTHUR GUITERMAN.

Exercise 18

1. "If I were king!" Just lose yourself again in this old dream. Where does it lead you?

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2. What causes would you like to devote your life to? What wrongs do you want to right?

3. What leader would you like to follow today; or which would you like to have served under in the past?

4. What examples have you found in your own experience of true and false leadership among companions or teachers?

5. What examples have you studied in history?

6. Contrast a great spiritual leader with a mere quack; a great democratic leader with a mere despot.

LESSON XXIV

Waves of Time

The old order changeth, yielding place to new,
And God fulfils Himself in many ways,
Lest one good custom should corrupt the world.

—TENNYSON, *The Passing of Arthur*.

SOMETIMES you see in the paper pictures of a ball in which all the dancers appear in the ancient Grecian costume. Or a pageant is described which revives the pioneer days of the Western plains, or celebrates the battle of Yorktown, or the landing of the Pilgrims. Old dresses are taken from attics or museums, or are cleverly imitated; old weapons, banners, tapestries, or vehicles appear; old dances are recalled and old songs sung. For a few hours the old times live again.

We divide the life of mankind into periods. This may be merely a convenient way of grouping a great many facts, or it may be, as some critics think, because

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life progresses in great tidal waves of rise and fall. An age flourishes, and then "the old order changeth." Perhaps we make these divisions merely because changes in society come very slowly, and it is only after centuries that we can say, "Here everything is different."

But no matter how they come and go, we recognize a number of great cultural epochs: savagery, barbarism, the pagan civilization, the Middle Ages, the Renaissance, and modern times, which will probably be called the industrial or the machine age. Then there are smaller groupings for special study—The Age of Pericles, The Augustan Age, The Elizabethan Period, The Industrial Revolution, the Victorian Period, The Reconstruction. These and many more shift and overlap, are full of contradictory tendencies, eddies of reaction, and pools quite undisturbed by the main current. There are examples of savagery or barbarism today in industrial communities, and some barbarians had a modern outlook in certain things.

In considering history in this way, we pay little attention to governments and political events as such. In many cases they do not seem to matter at all. Archimedes was too preoccupied with his scientific problem to notice the barbarian who cut him down; almost any morning during the siege of Paris in 1870, Corot went into the suburbs to paint those cool, green landscapes that now adorn our art museums. What we are concerned about are manners, architecture, art,

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science, religion, philosophy. Even what people ate and how they cooked it may be more revealing than what battles were fought and who won.

Exercise 19

1. Select such a topic as sculpture, weapons, architecture, marriage, literature, religion, science; and show how this differed from our own in some past age.

2. Tell a story in which you try to re-create the life of some bygone day.

3. Wear a period costume to class and recite a poem or tell a story relating to that time.

4. Find traces of the art or thought of other ages in our own.

LESSON XXV

The Flag

For an ye heard a music, like enow
They are building still, seeing the city is built
To music, therefore never built at all,
And therefore built forever.

—TENNYSON, *Gareth and Lynette*.

IN the building of a nation, there is realized one of the noblest dreams of men. It is built in the dust and heat of discordant events, in the pain and thunder of battles, and in all these there is no meaning unless men are held together by an unselfish devotion to their country. It is this which harmonizes the differences of race, tradition, and ways of living which have entered into the making of every great nation.

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It is a harmonizing which does not destroy the integrity of the parts. It is not a melting pot which fuses all to a flat and characterless mass. A living body can be made only with living and differentiated cells.

From the beginnings of our history to the present day we have these diverse patterns of life: Pilgrim Father; Virginia Cavalier; Georgian indentured servant; the later New England type; the pioneer; the Indian; the negro; the Western frontiersman; the business and industrial classes of the East; the recent immigration types, many of them. All these and more have made and are still making our traditions, our language, our industry, our art, our literature—such things never being finished at all and therefore built forever.

Viewed from without, the nation is a people's contribution to humanity. Here is a larger harmony, and to be at all it must preserve the nature and tone of its constituents; for there is no richness in a monotone. For such harmony the material wellbeing of each nation is essential—it being understood at last that no one can really profit at the expense of another, and that when one is injured all the rest eventually suffer. And yet what enriches the world most in the end is not material progress. Both Athens and Judea were insignificant powers compared with the great empires of their day, and yet any nation might be proud to contribute as much as they did to humanity.

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Exercise 20

1. Show how several of the great nations of today have contributed important material and cultural benefits that enrich our lives, and that they are continuing so to do.
2. Show that contributions of importance to the whole world have been made by Americans, either as individuals or as a nation.

LESSON XXVI

Government

OF government you have learned in your study of groups that it is one of those forms which persists, that it survives its constituents just as a musical composition remains after the sounds which have made its performance audible have died away. In your history classes you study what a complex though harmonious pattern our own frame of government is, with its nice system of checks and balances, with its coordinating executive, legislative, and judicial branches. You learn, too, of other forms of government through which men in other times or in other states bring order into the body politic.

We think of government as growing out of the life of a people, rather than being placed above them like a heavy cloud or an umbrella. We think of it as having life; we use the terms, "the body politic" and "organization." The last suggests organism—something which lives and moves of its own volition and toward

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its own purposes. Since it is an organism, its parts function; by which we mean that each has a certain mode of acting which contributes toward the general purpose, and its parts are coordinated so that they work together effectively. Finally, organisms have means for adapting themselves to changing conditions and some way of continuing or reproducing their existence.

It ought to be interesting to apply these ideas to the vicissitudes of governments as you read of them in history. Thus, we may account for difficulties that governments have encountered in trying to control religion as an indication that this is not the proper purpose of government. You will find plenty of examples of parts that fail to function as they should, as in a corrupt or subservient judiciary. There have been governments unable to adapt themselves to change, as when the Polish government was crippled by the old law that any one of its nobles could veto any measure. There are those which have had no possibility of permanence. This is the special weakness of dictatorships. Of course there are many instances in which history records the successes of government in these respects, but like the newspapers it tends to emphasize trouble.

With these ideas in mind concerning the form of government, we sometimes have to recognize departures in the actual practice of governing. Monarchs with presumably absolute powers have often left the actual work of administration to favorites, cliques,

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and even to the King's barber. A constitution says nothing about political parties or political bosses. A great deal of law-making is determined not in the legislative halls but in committee meetings, public hearings, lobbying, caucuses, steering committees, and the like. The theory is that as an individual citizen you are sovereign; in practice, if you wish to count at all, you must associate with others, joining one or more of the many active groups about you. The fearless, critical, active, and intelligent citizen of the ideal democracy too often declines, in our vast population, to a timid, indifferent, and ignorant one. And the moral of this is, in Goethe's words:

What you have inherited from your fathers,
You must earn anew in order to possess it.

The only part of our government that we are at all familiar with is the local policeman. Most of us never quite get rid of our childish awe of him. It is very wrong to frighten children in this way, because the policeman or the government he represents is our servant, the embodiment of our collective will, shielding us, and directing us when the traffic jams, helping us to go about our business and pleasure whenever we need such help.

For we have innumerable concerns besides governing and being governed. Most of our activities have normally nothing to do with government; most of our institutions and organizations are private, and alto-

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gether they constitute what we call organized society, or simply, society. That society is subordinate to the state is not the American tradition, nor the English either. That is the Roman idea, and it is still observed in some countries, notably in Russia and in Italy. We think of government as an instrument which makes it possible for society to live according to its multitudinous tendencies.

Consider how variously society is organized, apart from government; how the circles interlace, reinforce each other, or conflict. There is, to begin with, the family—not as big a group as in tribal times, nor as it still is today in backwoods communities, where the most remote degrees of kindred bind people to protect each other in life and property. Then you may be a member of a church; you may belong to a business, trade, or professional organization; to a social, or neighborhood club; to a group who ride the same hobby that you do—golf, chess, singing. There are charitable organizations, civic welfare leagues, consumers' leagues, parents' associations, the grange societies, chambers of commerce, and Rotary clubs. And of course, whenever men work together in business, in industry, in vast engineering projects, in educational and medical institutions, in all such, organization is present. Even the men who seem to work alone—writers, musicians, or painters—seem to hold themselves aloof mainly to get a more comprehensive and reflective view of the whole; and we find in their work

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the authentic voice of the time. To grasp this picture of society or mankind as a whole is the most exalted venture in daydreaming.

Exercise 21

1. Governmental forms and theories can often be represented by diagrams. How would you represent these: autocracy; limited or constitutional monarchy; representative republic; pure democracy?

2. How would you represent this principle: "The powers not granted to the federal government are reserved to the several states."?

3. Show how the elements of an organism apply to such organizations as a school, a business, a tree, or a fish. That is, show that each has a unifying life or spirit; a purpose; parts which have special functions or duties but which are relative to the whole; that it adapts itself to conditions and has a way of renewing itself.

4. Which of these elements will help you to understand design in art? Which will apply to the construction and working of a machine, as the automobile?

5. Discuss the value of athletic associations as governing bodies.

6. Applying the ideas developed in this lesson, explain how certain events in history illustrate weakness or strength of the government concerned.

7. Trace the development of any of the following through a long period of time: transportation; trade; music; communication; newspapers; the making of books; the drama.

You will have to refer to an encyclopedia or to special works of reference.

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LESSON XXVII

Law

For so work the honey-bees,
Creatures that by a rule in nature teach
The act of order to a peopled kingdom.

—SHAKESPEARE, *Henry V.*

ANTS and bees live peacefully and industriously in their complex communities without the enactment of a code of laws. However, law is embodied in their physiological structure, and each individual must play the part for which he is cast. He lives and moves according to a predetermined pattern. It may be varied from without, as when a stone is dropped in his path, but never, as far as we know, from within.

Similarly in all other parts of nature, from radiations in the vast interstellar spaces to the restless gyrations of amoebae in a drop of water—a thing moves as it must. The law of nature, therefore, says—this is the way things are. But the law of men, who are forever torn by dissensions and incalculable desires, says—this is the way things ought to be.

Our law, then, is a means of regulating or preventing conflict. Some acts, plainly and wholly detrimental to society, it forbids under the pain of severe penalties. Other acts which may bring both good and ill, it seeks to regulate so as to obviate the ills and strengthen the benefits. Of such are our copy-right laws and laws regulating banking. In other

cases, where there are contending interests, it provides for adjustment and compromise, as in our tariff and interstate commerce commissions. The law forbids, or regulates, or establishes compromises in many things. No one has ever counted all the laws on the federal, state, city, county, and town statute books, and probably no one ever could. Before he was through, many would have been changed and a whole host of new ones passed. Perhaps this proves that our main tendency is to get into trouble or to tread on each other's toes. And yet only a small part of our quarrels and difficulties are matters of public control. Indeed, every now and then we thump the table in exasperation and exclaim, "There ought to be a law."

Another interesting consideration is the relation of laws to change. Some aim to bring it about, while others prevent it, or at least greatly delay it. For on the one hand men recognize that traffic laws designed for horse-drawn vehicles are of little use in an automobile age, while on the other, they have affirmed that men are endowed by their Creator with certain inalienable rights, and that among these are life, liberty, and the pursuit of happiness. These rights should be protected by laws which have great stability. Thus we have statute law and constitutional law.

There is a continual conflict between these two tendencies. Men know that great misery is caused uselessly when laws do not keep pace with changing conditions; as when the Corn Laws persisted, although

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England had changed from an agricultural to an industrial country. But then it is deceptively easy to pass a law. It is like a wishing ring—you give it a twist, and presto, everything is different. Men have learned that just passing a law does not change things if people have not of themselves first changed their ideas and habits. Law should follow custom. They know, too, that popular will is fickle, often unwise, and often tyrannical; that the basic governmental forms and certain rights, even of the minority, should be given comparative stability. When the great Athenian law-giver, Solon, had exacted a solemn promise from the people not to change a single one of his laws until he returned from his travels, he departed and never was heard of again. For him all laws had equal permanence and society was to be bound by immutable traditions. He stayed away too long.

Exercise 22

1. From your own study of history, find examples of laws which forbid; of those which regulate; of those which effect adjustments or compromises.
2. Make a list of laws which changed things, and of others which established a permanent order.
3. Show that the laws of different times and different communities reflect the character and customs of the people.

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LESSON XXVIII

Parties

I've often thought it comical,
Fal la la la.
How nature always does contrive
That every boy and every gal,
That's born into this world alive,
Should be a little *Liberal*,
Or else a little *Conservative*
Fal la la.

—W. S. GILBERT, *Iolanthe*.

IN this journey through time and change, there are many who are ever watchful lest we go too fast. They are the conservatives who continually look backward to see whether the course we are sailing runs in the same direction as the wake we have left behind us. They are distrustful of the new, and reverent of the good old days. The golden age of man, for them, lies in the past. "Our Fathers," they agree, "who framed the government under which we live, understood these things as well and even better than we do now." And "these things" may be matters of government, business policy, manners, literature, or art.

Directly opposed to these, the people of a radical temperament complain that time stands still withal. We should break with the past, say they, destroy its remains, and strike out into new paths. We shall thus achieve the golden age not later than tomorrow morning. This is the eve of a new world.

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Somewhere between these two are the liberals. They hope for better things, but believe that growth is organic, that the new must grow out of the old, and that it is our business to discover the principle of its growth.

In some sort of way all people fall into one or another of these classifications. To be sure, the same individual may vary and be an innovator in his business, and conservative in his political views. He may follow the latest and most extreme style in his dress, but be unalterably opposed to modernistic furniture in his home. But in the main people run to types, and are cautious or bold by temperament. Some are brought up in a very stable environment in the midst of old heirlooms, family traditions, old neighbors. Others have been torn up by the roots, and have been pioneers or immigrants, and have got into the way of expecting new conditions. Some are well off and have a proprietary interest in business; others are poor and shift from job to job.

It is desirable in a democratic state that these conflicting views and interests be justly represented, so that their scope may be clearly seen and their merits strongly debated. But only autocratic government can maintain itself without a certain amount of sweet reasonableness in the contending parties. For any group to advance its interests ruthlessly, without any regard for others, is a dangerous sectionalism. It leads to civil strife in the state and to war among nations.

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An enlightened self-interest recognizes that everyone suffers unless we live and let live.

Subject to recognizing the existence of opposing interests and the final arbitrament of the vote, opinion in a democracy should be free to express itself and to appeal to the suffrage of the citizens. For untold ages men suffered under the belief that social, political, or religious opinions could be established or suppressed by force. Men wrote learned treatises to prove that the subjects should, without exception, conform to the religious views of the reigning monarch. Let us be grateful that we live in a more enlightened day.

Exercise 23

Consider one of the important political questions of today and point out the conservative, radical, and liberal attitudes toward it.

PROJECT FOUR

Integration

LESSON XXIX

Music

Of making many books there is no end; and much study is a weariness of the flesh.

—BIBLE, *Ecclesiastes*.

WE don't have to read all the books that are written. That is one thing to be thankful for. We don't have to know everything or do everything or understand all the why's and wherefore's. We don't have to get 100% in all our subjects all the time, nor do we need to sympathize deeply with all the people whose stories are given in the daily paper. Some of the graves of our ancestors we may leave unregarded. We may, now and then, skip a few pages of life's problem book and forget our troubles.

If this were not so, we could not very well live, especially in this complicated and distracting age of ours. "Distracting" makes us think of some of our very common phrases: "I am all broken up," "Distracted," meaning pulled to pieces; "Scatter brain"; "Deranged mind"; "Disordered intellect"; "Confused"; "Bewildered." We don't like the states of being sug-

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gested by these phrases, because we don't like to be pulled to pieces, with bits of our hearts and minds flying around in all directions. We like to feel unity. We like to feel that we are not pieces but one harmonious organism. Physically we have little difficulty. We can usually see that we are together, even if we have to pinch our arms sometimes for assurance. It is emotionally and intellectually that we have trouble.

The general state of our feelings should be one of unity and harmony. If we find ourselves torn to pieces emotionally or "all up in the air," we ought to do something about it, and one of the best remedies is music—the master language of emotion. It is such a relief to get away from the tyranny of words, with their endless clatter, clatter, clatter, and directly feel fundamental things—oneness, beauty of pattern, resolution of conflict in integrating chords.

This is a fascinating and rich theme, and you should have the opportunity to develop it.

Exercise 24

Our theme is, "Music as Emotional Integration"—in other words, how it is that music makes us feel "all there."

Suggestions: If you are interested in musical composition, the class will be glad to hear about what a composer tries to do with this weaving of sound. You might discuss musical themes, unity in music, harmony, pattern, rhythm, etc.

The word "resolution" is very interesting. Look it up in an unabridged dictionary and discuss it as it is used in music, mathematics, physiology, etc. It represents a very funda-

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mental thing, and may suggest some ideas about why it is that music is so universally important.

Your favorite musical composition, or composer, or instrument.

Music and poetry.

What listening to music does for one.

What playing or singing does for one.

The social aspects of music.

Modern music.

If you don't play, sing, or care for music, just listen to the others talk. A light may dawn on you, and this recitation prove a great event in your life.

LESSON XXX

The Soul of Music

EMOTIONAL integration is so important that we had better discuss it for another period. Music is not the only means of effecting inner harmony, although it is so preeminently the master that we might consider all other means to this end as a kind of music—or as manifestations of the deep something that we might call the soul of music.

Different people have different ways of pulling their spirits together. Poetry, sincere poetry, is essentially music, and poetic experience is, at the root, musical experience. It is interesting to note the strong appeal that nature has for both musicians and poets. Nature doesn't use words, but she certainly does sing.

A poet realizes inner harmony as he senses his rela-

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tion to the rocks, rills, flowers, trees, birds, stars, and so on. "These and I are one," he feels.

Walt Whitman got the same feeling of spiritual unity as he felt the brotherhood of man. He loved people—myriads of them. He couldn't see enough among the living, so he went back into the past, and forward into the future to the unborn. "These and I are one," he felt, and the unity was sensed as ecstasy.

At really fine parties, dances, or in other social events, we sometimes have a feeling similar to Walt Whitman's. The joy that arises from being with our fellows just for the sake of being with them is essentially music, and poetry, and—well, it's what life is all about.

There are other ways, too. Sometimes a garden works these musical miracles. Making things grow gives us a feeling of oneness with ourselves and the rest of the universe. Thus music and poetry become involved in horticulture.

Gardens suggest kitchens and housewives. The housekeeping of some women is just pure music. They work out their themes, running skillfully through conflicts to harmony, resolving discords and building up integrating patterns like a master at an organ.

Machinery, too, sings to some people. Building sticks and stones into smoothly running units of power gives a feeling of oneness with the creative forces. Is machinery getting into music? Just for fun, think of the music of crickets and squeaking gates and doors,

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grasshoppers, katydids, water running in pipes and dripping from faucets, toads, frogs, locomotives, purring motors, humming dynamos.

What is there about this thing called Music that we can't keep it out of our machines even?

Exercise 25

Our theme this time is: "Emotional Integration and Various Ways of Effecting It," or "The Soul of Music and Its Various Manifestations."

Suggestions: If you want to talk some more about music, do so.

Tell us about one of the best ways you know for getting a feeling of unity. What makes one feel "at peace with the world"?

Show us how music is manifest in various things and experiences, either as pattern of sound or as an integrating essence. How about a crowd of boys swimming or skating, a ball game, tractors or teams at work in a field, a large audience waiting for a performance to begin?

Life has a rhythm consisting of alternating conflicts and resolutions. We must have resolutions—periods of peace, harmony, and rest—sufficient to keep our balance and our direction. Anything you can say about this will be on the theme.

Here is a poem of Emerson's. Perhaps you would like to talk about it.

Music

Let me go where'er I will,
I hear a sky-born music still:
It sounds from all things old,

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It sounds from all things young,
From all that's fair, from all that's foul,
Peals out a cheerful song.

It is not only in the rose,
It is not only in the bird,
Not only where the rainbow glows,
Nor in the song of woman heard,
But in the darkest, meanest things
There alway, alway something sings.

'Tis not in the high stars alone,
Nor in the cup of budding flowers,
Nor in the redbreast's mellow tone,
Nor in the bow that smiles in showers,
But in the mud and scum of things
There alway, alway something sings.

LESSON XXXI

Ego

NOW that we have integrated our emotions, let us give a thought to our minds; for we also hanker for unity and harmony among our ideas and thoughts. Incoherence, disorder, and derangement in thought patterns are abhorrent to us. That is why men and women like to develop some sort of philosophy or set of principles to keep order in the mental chambers.

It is often difficult to see anything but chaos in the news, history, the multitude of books, and even in the

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subjects we study in school. How can we integrate all this material?

"Integrate" means to make into an integer—a whole something. In order to integrate a disorganized mass, we must first find some center for reference. Let us pick on ego again, for he is, and always must be, a center for each of us. We don't object to this. We only object to a center without a circle—a hole without a doughnut. In order not to have too wide a circle, let us confine ourselves to the subject matter we are studying in school this term.

Ego is the center, school subjects are the circumference. Let us see what we can do about a few radii.

First we have the pleasure radii. Some subjects we enjoy for their own sakes. They not only stimulate our minds, but give us a sense of emotional unity. Thus they flirt with music and the arts.

Next we have immediate service. Some subjects give us material we can use right now. Hygiene and English are obvious examples. Is Art one? We might note some of our chief immediate needs—care of mental and physical health, emotional integration, adjusting our lives to the lives of others, understanding and taking care of things, expressing our ideas, acquiring ideas to express, enjoying life. Which of the subjects you now study help in any of these ways, or in others?

Then we have remote service. Some subjects give us material with which to build toward things. Math-

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ematics looks toward bridge building, astronomy, etc. Chemistry looks toward medicine, and so on. Which of your subjects connect with ego in this way?

Then we have an interesting assortment of personal radii that are more or less unique. A subject may mean a great deal to you, but not in the way the teacher intends. You should try to get the teacher's point of view so that you can meet his requirements. But there is no reason why you shouldn't develop your own viewpoint, too. You may think of Mathematics in terms of design, or of shop work, or of remote speculations of your own. You may think of Physics in terms of sound—you play a saxophone and have wondered about the stops. This may lead you to an interest in sound waves, and thence light waves, and the other numerous kinds of waves. Physics to you is waves.

If you see a definite personal connection between yourself and all your work, school gives a satisfying sense of intellectual oneness that is very valuable.

It may be that you are compelled to take work that you can see nothing in for yourself. Your feeling may be right. It may, of course, change as you go on. It may not, in which case you will be ready to give education an idea or two when you are in a favorable position.

Exercise 26

Discuss the subjects you are taking in school this term, pointing out in what way they are woven into the pattern of your life, or showing that they are not.

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LESSON XXXII

The Group

WE can integrate with another center—big me, the group ego. You have learned to take the group point of view, so let us look at the term's work from this angle. When the curriculum of your school was planned, you, as an individual, were not considered. Schools are maintained for the public good. The city, state, and nation want you, as a group, to study certain things because they are believed to be necessary for the general welfare.

1. Keeping in mind what you have learned from your newspaper and history study, and drawing on your general fund of knowledge, take each of your present school subjects and see whether or not you can discover any good the public derives from having high school pupils study it. You will, of course, consider government, law, business, manufacturing, beautifying the city, health, recreation, general intelligence, and all the factors and parts of our civilization.

2. Ask the teacher of each of your classes to take ten or fifteen minutes to tell you a little about the history of education with respect to the subject studied. Ask him especially to point out how long the subject has been taught in high schools; what values it has given the public in the past; whether it is increasing or decreasing in importance as far as the community is concerned; what, if any, community dreams it inspires.

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The information you get in this way may help you to discover relationships between your subjects from the we point of view. Some may have rendered similar service—Latin and modern languages, for example. Some may have similar community dreams—Music and Art.

3. Let us pick on Dad next, or on any available member of the adult community. First ask him whether, in general, the members of his profession, trade, or business are ideally educated for their work. Then name for him the subjects you are taking and ask him whether the mastering of these by high school pupils will help to raise the educational standard in his particular life activity. Ask about the ethics of the activity, too, but be very tactful.

4. High school students are potential men and women, but that is not all. They are first and foremost boys and girls, who as boys and girls make life more worthwhile for all of us now. Without them the teacher would have no job, family life would be dull, and music would desert our parks and streets and playgrounds. Do your subjects contribute anything toward making you more useful, ornamental, wise, and inspiring in this present moment?

Exercise 27

Follow the instructions given in one of the four numbered paragraphs, and tell the class what you find out.

Perhaps your teacher will assign the paragraphs to special groups, so that as a class you will cover them all.

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LESSON XXXIII

Deep View

WE can integrate our knowledge in another way—by looking at it from some point in the deep view. The more deeply we look into things, the more clearly we see relation. Philosophers try to organize all knowledge and thought into a system unified and coherent. They have to go very deep.

Let us consider daisies, carrots, mice, birds, microbes, elephants. Superficially they are not at all alike. But the profoundest fact about each is that it contains the mystery of life. So they are all alike in this. If we don't go quite so deep, we find microbes standing alone, but daisies and carrots are both rooted plants. Mice, birds, and elephants are alike in being vertebrates. Superficially, bats and birds are more alike than bats and elephants. But if you go a little deeper, you will see that the bat is really much more like the elephant. The difference between a rock and a carrot is a profounder difference than the difference between a horse and a carrot. Why?

It is clear that the deep view is a great relater of things. The deeper we go the easier it is to discover how things are alike.

Take the subjects you have studied this term and see whether you can find a point in the deep view from which they are alike. Then come up out of the depths

and see which are most closely related on or near the surface.

All sciences are alike in several ways. One and all they are an answer to man's insatiable curiosity, to his craving for order and system in thought, and to his love of truth. In what view are all the arts alike?

You will probably discover that some of this dividing into subjects is very artificial. If we get to the heart of each subject—that is, find out what is of prime importance in the subject—it may turn out to be no separate subject at all. Mathematics is related to the sciences (all of them), to the arts, and to all subjects in which thought patterns are important. Can you find a way to look at Mathematics that will make this clear? Perhaps your mathematics teacher will help you out.

All languages, of course, are related, both in profound and superficial ways. They all have grammar. Is all grammar the same thing, whether Latin, Spanish, or English? Well, grammar is concerned with arrangements of words to correspond with thought patterns. The resemblances between English and Latin grammar are profounder than the differences. Is there any relation between grammar and mathematics? Are simultaneous equations a kind of grammar?

This integration of subjects has an importance beyond giving us a sense of intellectual integrity. From the beginning of our study of this book, we have seen

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constantly that thought and new ideas arise from recombining ideas already in our minds, or combining with the latter, ideas derived from observation. If you stubbornly build separate compartments in your mind to keep your ideas jailed according to subject matter, you will do very little original thinking. Your education begins when you learn to carry over what you get in Physics to your Art and English, and what you learn in Economics to your Chemistry and Biology, and so on. The patterns of your mind must be built on profound resemblances and not on superficial ones.

This is not high-brow stuff. High-brows love to make and maintain rigid distinctions. We low-brows love to dive deep and establish relations.

Exercise 28

Don't worry about how profound you may be, but try to show the class how your subjects are related and how each helps the others.

LESSON XXXIV

An Examination

WE shall consider this and the following lesson as an examination—that is, recapitulation with creative intent.

First, the composition.

The general theme is emotional and intellectual integration. Write a poem, story, or essay—light or profound—which bears on the theme in some way.

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Poets are very fond of giving expression to thoughts and experiences that satisfy their hankering for unity.

If you can write music, perhaps your teacher will accept a musical composition instead of a literary one.

Or you might paint a picture showing how, through integration, both emotional and intellectual, an artist gives meaning to a group of superficially unrelated objects.

You could build a fine story around the experiences of someone torn with doubts and fears—all in pieces, mind and heart. Show how he got that way. Then let a factor enter that starts the integration process. It may be a person or an experience, but it will help the man to find himself—which simply means to secure emotional and intellectual unity.

You could show the relation of this integration study to your history study, your newspaper study, business study, conflict study, etc.; or to any of your other school subjects; or to any of your activities whatever.

You might write an ideal curriculum for your high school.

LESSON XXXV

An Examination—Continued

THIS second part of our examination will consist of asking questions. We won't worry about answering any.

Assume that you want to find out from someone the real importance or significance of some human ac-

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tivity. You may take as your subject high school education, the study of a particular subject, a profession, a trade, a sport—such as baseball—or anything similar.

Remember you want to find out how important this activity is to mankind or some portion of mankind. Write ten questions the answers to which, if properly given, would convey the desired information. The questions must be specific, not general. "What is important about this subject?" wouldn't do. They must call for genuine understanding of the subject.

This is a hard test. But you will be able to do very well if you simply turn over in your mind the subject you choose in the light of what we have been learning in this composition work. Take it easy. Write down all the questions you can think of and then select the ten you consider most significant.

It may make it easier for some of you if you consider this as an examination you are going to give the teacher of some subject. Your ten questions will make him prove the worth of the subject, or else he will fail the test. Don't make it too easy for him. Examinations are supposed to make us think.

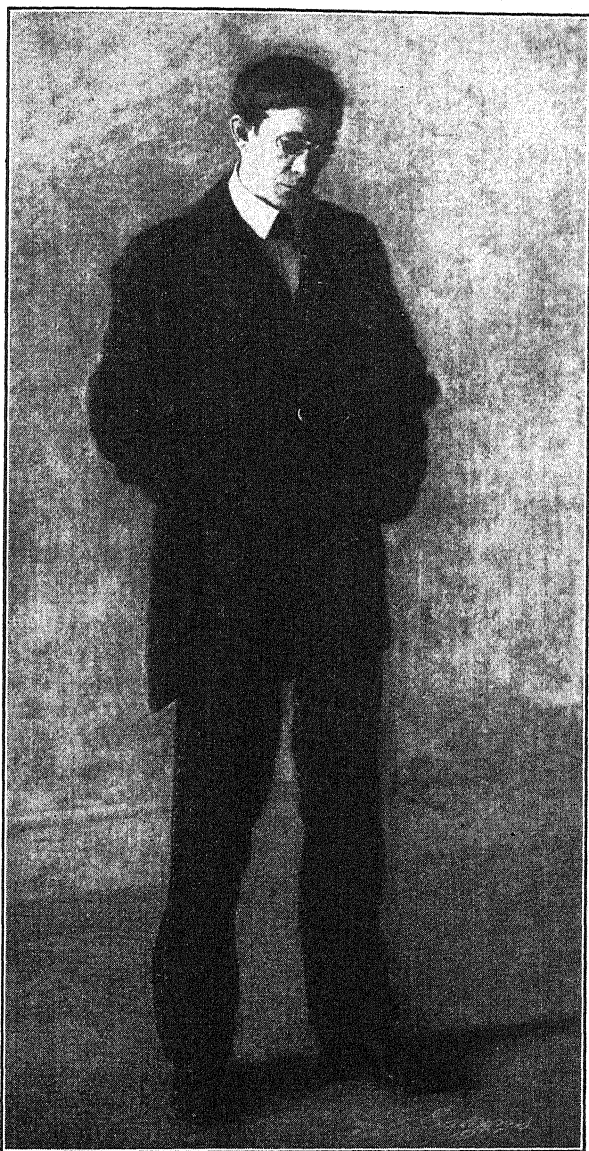
PROJECT FIVE

Reasoning

FOREWORD

THE paths of the stars are fixed by an unintermittent conflict in the heavens. Almost everywhere in the universe order is the result of an inexorable matching of forces. Plant and animal life are locked in this pitiless struggle for survival, which is interfered with only by the strange interposition in man of reason. With this the gardener brings a truce and his own order of beauty into a garden which, as soon as his knowledge and skill are withdrawn, becomes a scene of carnage and confusion.

Reason in man does not abolish conflict, but it modifies and mollifies the rule of force, introducing foresight and sagacity. If to these we add sympathy and forbearance, man becomes not only a reasoning but a reasonable being. This last is, perhaps, his greatest achievement. To reason well and to be sympathetically reasonable are difficult accomplishments and mutually dependent. It may have been a strange confusion of ideas rather than heartlessness that caused Marie Antoinette to exclaim, "Let them eat cake." On the other hand, her plan to appease the hunger of the mob may have been the logical alternative of a cold, cynical nature. In either case, it was a futile, a disastrous solution.



Courtesy of Metropolitan Museum of Art.

"THE THINKER," BY THOMAS EAKINS.

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LESSON XXXVI

Classification

"The time has come," the Walrus said,

"To talk of many things!

Of shoes—and ships—and sealing wax—

Of cabbages—and Kings—"

—LEWIS CARROLL, *Through a Looking-glass*.

IT is hard to imagine a satisfactory conversation growing out of the Walrus's program. Perhaps two mad poets could do it, but there would be very little of the give and take that makes good talk. For that we need a certain amount of consistency. Beginning with shoes, the natural trend is not toward ships, nor would it arrive without violence at sealing-wax. Let us consider more logical courses.

Shoes: hats, coats, *clothing*.

Ships: sailboats, steamboats, galleys.

Sealing-wax: glue, flour-paste, *adhesive*.

Cabbage: spinach, carrot, *vegetable*.

Kings: presidents, emperors, *rulers*.

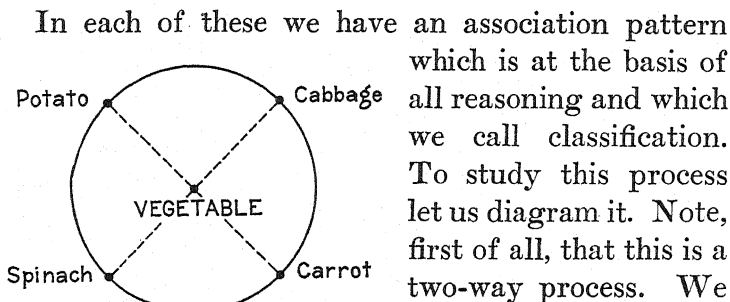


Figure No. 1.

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may reason from the center to any point on the circumference, and back again. *Potato* may suggest *vegetable*, or *vegetable*, *potato*. But in order to get from *potato* to *cabbage* we must proceed by way of the center if the process is to be called thinking. To arrive at *cabbage* without first thinking *vegetable* would be merely accidental association; it is taking the shallow instead of the deep view. It is the process we call guessing, which immature minds substitute for thinking; and even the wisest minds often resort to it when no connecting link is known.

Now the term *vegetable* occupies the center because it includes all the terms on the circumference. More accurately, it expresses what they have in common. It is called the "general term," and the others, "particular terms"; it is the *genus*, and the others, the *species*. This designation holds only for a given combination; that is, whether an idea or a word is general or particular is a relative thing. In our first list the general terms are in italic.

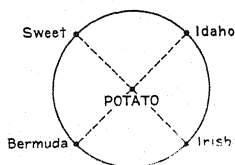


Figure No. 2.

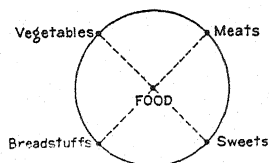


Figure No. 3.

But the diagrams above show that we can go up or down in the scale. *Potato*, a particular term in Fig-

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ure No. 1, is the general term in No. 2, whereas *vegetable*, general in No. 1, has become a particular in No. 3. Ready recognition of this shifting in point of view is important. Any notion can be divided into smaller parts or shown to be part of a bigger notion. Reasoning demands now one, now the other.

The following diagrams will show how this scheme of classification applies not only to concrete things but to abstract ones as well.

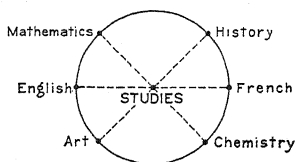


Figure No. 4.

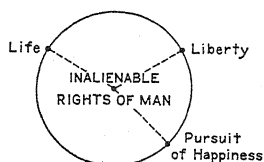


Figure No. 5.

Finally, since it applies to everything, classification is a way of keeping the mind in order. By its means we discover a place to put a new idea that enters the mind, or with its help we find an old idea that we want to use.

Exercise 29

1. Write the following words in a column, next to each place three of your own choosing which are in the same class, and in the fifth column write the class name or general term. You may use a phrase instead of a word. Example:

DANCING, PAINTING, ETCHING, SINGING—ARTS.

chair, gun, oak, baseball, airplane, theft, verb, subjunctive, nominative, triangle, metaphor, free verse,

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addition, solids, ice, parliament, wit, charity, oligarchy, vertebrates, electricity, clearness, swift, space, condescension, mankind, future, illusion.

2. Regard the following as general terms and next to each write three particular terms that could be classified under it. Example:

DANCING—TANGO, WALTZ, FOX-TROT.

chair, gun, oak, addition, triangle, vertebrates, airplane, poetry, liberty, parliament, book, literature, government, painting, architecture, music, engines, heroes.

LESSON XXXVII

Standards of Classification

NOW we shall have to go back and complicate our simple, two-way scheme by introducing a third factor. The question is this: beginning with *shoes*, how do we pass logically to such terms as *goloshes*, *slippers*, *dancing pumps*, and so on. Evidently this is a consistent classification because these different kinds of shoes are each determined by a special *use*. If we had a different standard or principle in mind, such as the *material*, we should have thought of *leather shoes*, *wooden shoes*, and *cloth shoes*. When classifying objects or ideas, we should proceed according to some *one* standard or principle at a time (see Figure No. 6).

Similarly, beginning with any one set of particular terms, we shall arrive at different general terms accord-

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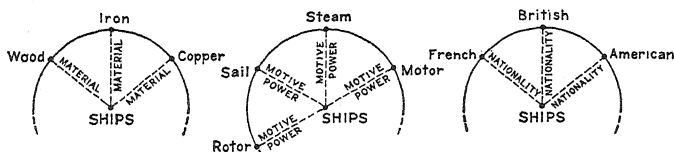


Figure No. 6.

ing to the logical standard of classification which we select (see Figure No. 7).

Our thinking often goes to pieces or begins to rattle loosely when we carelessly shift to another standard and go right on as if we had never slipped. It is then

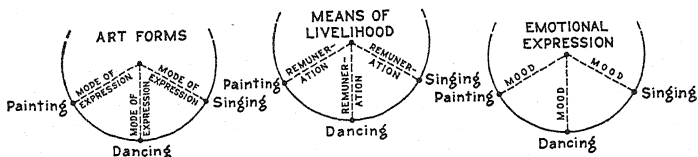


Figure No. 7.

that we try such combinations as—*leather shoes, cloth shoes, expensive shoes*. Or we try to divide the members of our mathematics class into those who receive an average of seventy-five or more, those who receive less, and those who have blue eyes.

But you protest that you would never attempt to do such absurd things. Of course these examples are quite silly and their shift in standard is easily detected; but the error is often less obvious. Consider this statement:

Motion pictures are amusing, instructive, inexpensive, and are shown the world over.

REASONING

Do you see that this is not quite coherent; that the first three qualities are selected on the basis of the *reasons* for the motion picture's popularity, but that the fourth belongs to a different logical class, namely, the *result* of such popularity? Your sentence must be constructed so as to indicate this difference and to show in what relationship the fourth is to the rest. You will then have:

Since motion pictures are amusing, instructive, and inexpensive, they are shown the world over.

A useful application of classification is outlining compositions—especially those in which there is a definite purpose, a limited subject, and a need for exact expression. There is a rambling sort of essay in which digression is a virtue. Such are held together by a prevailing mood. Most compositions, however, require a careful, logical structure, and are based upon outlines in which there is consistency, not only in the ideas, but also in the way they are worded and expressed.

Exercise 30

1. Show that each of these terms may be logically subdivided according to two or more different standards; in each case, indicate in parentheses the standard you choose:

coins, games, buildings, high school subjects, horses,
painting, arts, industries, books, governments,
ideals, manners, people.

2. In which of these outlines is there incoherence due to a

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shifting standard of classification, and where does it occur? Point out inconsistencies in phrasing or numbering. Revise each faulty outline.

ADVANTAGES OF TRAVEL

I. Pleasure.

- A. Because of changed surroundings.
- B. Because of beauty of other lands.
- C. Because of the hospitality of strange people.
- D. Some annoyances.

II. Instruction.

- A. New people.
- B. New customs.
- C. Old landmarks.
- D. Art and industry.

III. It need not be expensive.

- A. Working your own way.
- B. Boarding houses v. hotels.
- C. Tramping.

HOW TO WORK YOUR WAY THROUGH COLLEGE

I. College jobs.

- A. Waiting on table.
- B. Tutoring.
- C. Working in registrar's office.
- D. Correcting papers.
- E. Revising manuscript.

II. Outside jobs.

- A. Night clerk.
- B. Soliciting advertisements.
- C. Selling insurance.

REASONING

GOOD TASTE IN DRESS

- I. Don't be conspicuous.
 - A. Loud clothes.
 - B. Expensive clothes.
- II. Harmony of color.
- III. Clothes should fit the occasion.
 - A. When to wear evening dress.
 - B. Sport clothes.
 - 1. For games.
 - 2. To knock around in.
- IV. Inexpensive clothes may be in good taste.

ADVANTAGES OF TRAVEL

- I. Gathering interesting information.
 - A. About manners and customs.
 - B. About industries.
 - C. About art and literature.
- II. Getting breadth of view.
 - A. Meeting different people with different points of view.
 - B. Being treated tolerantly by them.
- III. Acquiring poise.
 - A. In one's behavior as a stranger.
 - B. In strange and unexpected situations.

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LESSON XXXVIII

Logical Definition

"Third boy, what's a horse?"

"A beast, Sir," replied the boy.

"So it is," said Squeers. "Ain't it, Nickleby?"

"I believe there is no doubt of that, Sir," answered Nicholas.

"Of course there isn't," said Squeers. "A horse is a quadruped, and quadruped's Latin for beast, as everybody knows who's gone through the grammar, or else where's the use of grammars at all?"

"Where, indeed," said Nicholas abstractedly.

"As you're perfect in that," resumed Squeers, turning to the boy, "go and look after *my* horse, and rub him down well, or I'll rub you down."

—CHARLES DICKENS, *Nicholas Nickleby*.

DEFINITION is an important application of the classification of ideas, and it may be a very interesting process. If the "third boy" had little reason to think so, that was because Mr. Squeers' purpose was something less than intellectual, and defining should be primarily a way of understanding ideas. It accomplishes this by a peculiar process of enclosing the idea within certain limits (*de*-from, *finis*-boundary, end). It is an act of separation. You begin by shutting out all those ideas which, like the disagreeable act of rubbing down a horse, have nothing to do with the case. When we say that an object is sharply defined, we mean that it stands out from a background and that its

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edges are clearly marked. The background, *especially that part of it which appears to touch the object*, helps to define it if it is in strong contrast.

Thus you accomplish very little in the way of separation when you decide that kings are not cabbages, because cabbages are very far from being in the *immediate* logical background of kings. You discover this *immediate* background when you perceive that a king is not a president, a dictator, nor an oligarch. Here you have members of the class of things to which a king belongs, for these are all rulers, and your principal task then is to get him as sharply differentiated from these as you can. A definition is a statement that combines resemblance and difference. The defined term resembles other members of its class in some quality they all have in common, but it is different in those characteristics which make it itself. Observe these examples:

<i>Term to be Defined</i>	<i>Class</i>	<i>Distinction</i>
KingRuler.	Sovereign; sovereignty is hereditary.
Graph (in mathematics)A diagram.	Constructed so as to represent the relationship or the proportionate values of two or more given quantities.

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Balance of power.	A principle of the foreign policy of England.	It aimed to prevent any one nation on the continent from becoming so powerful as to dominate the rest.
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Notice that the distinctive differences may be descriptive details, a statement of the purpose or use, or a combination of these.

The logical definition is of the greatest value whenever exactness of thinking is required, as in mathematics, physics, economics, law, and debate. Also, since so much of our thinking is vague, it is a good thing to call upon this brisk, logical northwest wind to clear away our mental mists.

But ordinarily, in considering the meanings of words that we hear in conversation or meet with in our reading, we are content with a less rigorous kind of definition; we give or accept synonyms. This is satisfactory enough provided two conditions are complied with. First, the synonym must be a simpler term, one more commonly used—nothing is gained by saying that *to usurp* is *to arrogate*, or that a *dilemma* is a *quandary*. Secondly, we must understand the relationship of the synonym to the term defined. It is fairly useful to say that *itinerant* means *traveling*. It is more so to understand that *traveling* is the general term and *itinerant* the particular. It is still clearer when we learn that the itinerant traveler has a prescribed route which he covers from time to time. It is most illuminating to find examples—the circuit

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judge; the pedler; the minister whose parish is a very extensive one; the traveling salesman.

The two terms, instead of being in the relationship of general to particular, may both be particulars. In that case you should know what class they belong to and how they differ. Supposing you are told that *competition* means *rivalry*. This is satisfactory provided you know that they are both forms of opposition, that *competition* implies that there is a definite or material gain or prize in view, as in business; whereas *rivalry* emphasizes the personal aspect of the opposition.

The logical definitions of words used in conversation or literature are often inadequate. For one thing, words have a tradition governing their use which is not indicated in the formal definition. Thus *lassitude*, the dictionary tells us, is "a state of disinclination to exertion," but we may not apply it indiscriminately and say that the tramp on the park bench was overcome with lassitude.

Then in literature, words have a special meaning according to their context, to miss which is to lose everything. A word when used ironically, for instance, has a very different meaning from its ordinary one, as the italicized words in the following two passages from the "Tale of Two Cities" will show.

France, less favored on the whole as to matters spiritual than her sister of the shield and trident, rolled with exceed-

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ing *smoothness* down hill, making paper money and spending it.

All these things and a thousand like them, came to pass in and close upon the *dear* old year one thousand seven hundred and seventy-five.

Exercise 31

1. Using the tabular arrangement shown on page 287, give logical definitions of some objects that you have possessed a long time or in which you are greatly interested. Perhaps by thinking of their essential quality you may appreciate them more fully or learn something new about them. When you have defined a hat, for instance, as an article of clothing used to cover the head, consider its limits—how much is just below it and how much above.

2. Similarly, frame logical definitions of important terms which you use in your various high school studies. What words serve most to make any one of these precise? Make a list for each study.

3. Study a passage from some literary work that you are reading. Select the important words in it. Give synonym definitions indicating (a) whether the synonym is a general or a particular term; (b) how the defined term differs from its synonym; (c) what aspect of the word's meaning is emphasized by its context.

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LESSON XXXIX

Definition—Uses

WE spend our lives learning definitions and then unlearning them. Ask a child of five what *fun* is; a lad of twenty what he means by a *good time*; an old man of eighty the meaning of *happiness*. Note how we have to use different words to express different conceptions of the same experience. Which is the broadest term? Is it appropriately applied?

Conception and experience are related to each other in life in very much the same way that definition and use are related to each other in language—they vary directly. For the clearer your definition or understanding of an idea is, the more effective will be your use of it; and the more you use it, the clearer and more comprehensive will your understanding be. A weakness in either of these may underlie your difficulties in some study. You learn a thing mechanically without understanding it, such as the principle of incommensurability in mathematics, and then every fresh application of it adds to your confusion. Contrariwise, you are called upon to explain a principle or rule, such as the balance of power policy in European history, and fail because you never studied the instances in which it was invoked.

Strangely enough, the value of definition as a means of understanding declines as ideas become simple, and disappears when we reach the most fundamental

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ones. Who can define *being, change, life, time, cause*, and so on, except in complex terms that are less clear than the originals? But where the logician gives up, the poet begins. He defines by metaphor, and so transcends the limitations of reason. "Life," says Carlyle, "is a little gleam of time between two Eternities," "Time," according to Horace, "is the consumer of everything" (*tempus edax rerum*). Such poetic statements are not really definitions, though they are cast in that mould.

Definition is useful in debate and controversy, of which we shall have more to say later. For the present, remember that when people differ, it may save breath and anger if they first ascertain carefully just what they mean by the most important words in the disputed statement. That does not mean that people will always agree; for conflicting definitions are flags about which people rally. What is meant by the sovereign state? What is an intoxicating beverage? Sometimes solemn legislative action is required to define such terms. The reasonable man is one who knows that his definitions are homemade, and who has a healthy curiosity about the other fellow's.

Exercise 32

1. Make a list of words whose meanings a person must learn in order to play some game, such as baseball, or to watch it appreciatively. Instead of a game you may consider some process, like the making of model airplanes, or the action of

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an internal combustion engine, or the activities of the girl scouts.

2. How did you first learn the meaning of ideas like duty, respect, honor, necessity, misfortune, home, friendship, danger, retribution, misunderstanding, and so forth? Remember that we often use words before we have any real comprehension of them.

3. Show that a word may honestly mean different things to the opposed parties in a controversy. What different conceptions of *liberty* were held by the American colonists and by the Tory members of Parliament?

LESSON XL

Composition

IN the mind ideas may grow or rot. Mental health requires that we submit them frequently to a re-examination. This is as important to the growth of the intellect as frequent cultivation is to the thriving of a crop of corn.

One of the best ways of enriching our minds is by extending the processes of definition and classification so as to cover all that we can see in the meaning of an idea, and all the variations and relationships that we can discover. A great deal of expository composition, not only in scientific or historical works but also in literature, is, at least in form, an extension of defining or classifying, or both. Do you remember Portia's definition of the quality of mercy; Jacques' division of life in his explanation of the seven ages of man; Ruskin's

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distinguishing the Rust Kings, the Moth Kings, and the Robber Kings; James' inquiry into the nature of "a certain blindness in human beings"? Literature appeals to us in this way because defining and classifying are ways of understanding.

You will get a great deal of pleasure out of this next composition if you take some simple idea that you have been long familiar with, and ask yourself—what does this really mean, where and how does it fit into my scheme of things? To do this effectively, you must take the deep view and the broad view. The difficulty is that we accept the first and easy aspect of everything.

Here is an illustration of how to get at a deeper meaning. Supposing you consider the idea, *gifts*. According to the dictionary a gift is "that which is given; a present"—a good definition for practical purposes, but which does nothing to deepen your comprehension. The next thing to do is to visualize the matter, and then you get pictures of all the presents assembled around the Christmas tree. But you know that these objects have changed hands many times before reaching you. They were then objects of sale or barter, but now they are gifts; that is, they are now presented without obligation or recompense.

This isn't a bad starting place for your composition—a discussion of how free from obligation and the suspicion of recompense gifts ought to be. But perhaps you can probe deeper for the meaning. Now

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you have it—a gift is a token, a symbol of affection, esteem, appreciation.

The gift without the giver is bare.

In this quotation you have a new trail—perhaps the gift should represent the tastes, occupations, or character of the giver. Emerson says a man should give himself. The gardener should give his flowers; the man of business, his foresight and knowledge of the world of trade; the poet, his knowledge and insight of the world of the spirit. And then what of the gift and the receiver? You remember how coldly children look on “useful” presents. The gift should be addressed to something the giver sees in you; it may be something of which you are scarcely aware. It has happened not infrequently that the beginning of a great career has sprung from a gift by some discerning giver.

Then, gifts may be classified in so many ways—according to the occasion; according to the relationship of the donor; according to the age, sex, disposition of the receiver; according to the purpose of the donor—“Timeo Danaos et dona ferentes.” There have been noted gifts in history.

Perhaps you have an altogether different way of inquiring into the meaning and scope of an idea. Be sure, however, that you end with a finer and deeper understanding of it than you had when you began.

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LESSON XLI

Inductive Reasoning

One swallow does not make a summer.

—PROVERB.

IF a man wishes to play a good game of golf, he makes a careful study of his form—how he takes his stance, holds his driver, puts his body into his swing, keeps his eye on the ball, and follows through. He will practice these things before a mirror or under the eyes of a competent critic. Good form is not enough to win his games. He must also have a keen eye, cool judgment, perfect coordination. But the cultivation of good form enables him to make the best possible use of his natural talent and abilities.

Similarly, in the game of reasoning, a study of its form will give us a way of checking up on our thinking, of testing the soundness of our conclusions. We shall not be able to go very deeply into this, and those of us who are especially interested can easily refer to a textbook on logic, but we shall at least learn to avoid some of the errors we make most habitually. As in golf, this study will not take the place of mother-wit, but it may save us from folly.

We will begin our study by recognizing that to reason well we must have knowledge—and enough of it. Sometimes it is possible for us to observe every pertinent fact. Thus a scientist, interested in the laws of complementary color, constructs a piece of

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apparatus to divide and then to combine, as he pleases, the colored rays from two or more prisms, and finds that the complementary combinations result in white light. This method of reasoning which begins with an examination of facts, instances, or phenomena is called *induction*. And, as the scientist has experimented with every color and every possible combination, this may be called a perfect induction.

But most inductive investigations cover too wide a field for this. For instance, if an economist is interested in how Americans apportion the family income—how much is spent for rent, for clothing, for food and so on—he will not be able to study the budgets of twenty million families. But if he gets data from a sufficiently large number, and if he takes care that his examples are not exceptional, that they represent the whole field, the rich, the middle class incomes, and the poor, then his partial induction will be sound reasoning. The following is such a study taken from an annual report of the Department of Labour. The table is based on a study of as many as 2562 families.

EXPENDITURES OF REPRESENTATIVE FAMILIES

<i>Family Income</i>	<i>Food</i>	<i>Rent</i>	<i>Cloth- ing</i>	<i>Fuel & All Other Lighting Purposes</i>	
\$800-\$900	38.1%	16.1%	15.1%	5.3%	25.4%
900-1000	34.3	14.9	16.8	4.7	29.3
1000-1100	34.7	15.1	17.5	4.5	28.2
1100-1200	30.7	12.2	16.5	3.9	36.7
1200 and over .	28.6	12.6	15.7	3.0	40.1
All sizes	41.1	15.1	15.3	5.9	22.6

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Such studies are being made today in all our universities, by every department of our national, state, or municipal governments; by public or privately endowed institutions; by great business or industrial organizations; and by individuals. At any time there are thousands of such investigations being conducted, and they cover every field of knowledge; they are concerned with every human interest or activity. Here, then, is the most effective means of increasing human power and understanding, and it accounts for our rapid progress in the last three centuries. For many centuries before that it was little used, although in earlier times the Greeks appreciated its value.

These considerations ought to cure us of our habit of making hasty generalizations, based on very meager evidence, usually on a single example—deciding that dentists are a callous lot because of one painful experience in the chair; that there is no such thing as true friendship because the comrade whom we trusted deceived us; that woman suffrage is a failure because we know a young lady who always votes for the handsomest candidate.

We also see that our examples should be typical, or fairly representative. When your mother reproves you for going to too many parties, it is not honest reasoning to reply that you haven't gone for a week, when your average up to then has been twice weekly.

Perhaps the most widespread error in inductive reasoning is making inferences where no causal relation-

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ship exists. This is our heritage from the days when our remote ancestors, not knowing why day alternated with night or summer with winter, whence came the lightning, the eclipse, or diseases, explained the world they knew in terms of magic. Men grew to understand causal relationships very slowly. The Greeks and Romans, though explaining many things logically, still decided public policy by the flight of birds and the disposition of the entrails of sacrificed animals. Astrologers and other fortune tellers survived all through the Middle Ages, and even yet attract the ignorant. Gullible people still think that there is some sort of connection between their lives and the creases in their palms. Then there are the bubbles in the tea-cup that mean money, the spilt salt that means a quarrel, and all the rest of the superstitious nonsense. Even if the events predicted did by chance follow these so-called omens, we know that no cause and effect relationship could exist. The error in such reasoning is called *post hoc propter hoc*—"after this, therefore because of it." This sort of faulty induction persists under the guise of reasoning, and is then more difficult to detect. Men claim that since times were hard when a certain political party was in power, their opponents offer better chances of prosperity. It may be so, but not on such grounds; for a causal relationship is not established merely because things happen at the same time.

Summing up, we find the roots of faulty induction

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to spring from (a) insufficient data; (b) unrepresentative data; (c) falsely assumed causal relationship.

Exercise 33

1. What studies of fact would you have to make to establish the truth or falsity of these conclusions? Indicate both the kind of information you would have to gather, and how much.

- a.* Inter-high school athletics benefit the participating schools.
- b.* Children learn more rapidly than adults.
- c.* Summer camps are becoming important educational institutions.
- d.* The radio will supplant newspapers.
- e.* Dogs are intelligent.
- f.* A high tariff promotes general prosperity.
- g.* Large military and naval armaments prevent war.
- h.* Severe punishment is the most effective crime preventative.
- i.* The population of the United States is drifting from the country to the cities.
- j.* Men are more successful in business than women.
- k.* Secondary school fraternities and sororities are a menace to good scholarship.
- l.* Athletics do not promote the health of the players.
- m.* Most people read trash.
- n.* There is a correlation between stammering and left-handedness.
- o.* The police department of our city is efficient.

2. Make a list of two dozen works—periodicals, publica-

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tions, published reports—that may be used for references in making studies like those listed in the previous question. Divide them into works of general and works of special interest. Ask the help of either the school librarian or one in the public library.

LESSON XLII

Deductive Reasoning

EXPERIENCE, you have been told, is the best teacher. A single feasting on green apples suffices to stiffen your attitude toward unripe fruit. It will take a number of encounters, perhaps, to cure you of your childhood habit of confiding in strangers, and many more to teach you that facing a difficulty with resolution, like grasping a nettle firmly, diminishes the sting of it. You don't go around looking for the troublesome experiences that lead to this sort of homely wisdom, but you are grateful enough when they are past.

In the meantime, your elders overwhelm you with advice: that is not the way to succeed, son; think twice before you act; pride goeth before a fall; all is not gold that glisters; and so on and so—endlessly. Here are truths, ready-made, the fruit of your elders' bitter experiences and of many a man's before them. All you need do is to listen or read and then apply this ancient wisdom to govern you in choosing your companions or in making your expenditures fit your al-

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lowance. Well, you are grateful for these, too. But you probably feel that along with such precepts you must have the experience of discovering truths for yourselves or you will never be able to apply the truths furnished by others.

Probably you have recognized in this discussion the two processes which engaged your attention in classifying. Experience teaches you to reason from a particular incident or a number of particular incidents to a general conclusion. Precept is reasoning from a given general truth to particular cases which confront you. The first we call induction; the second, deduction. They usually succeed each other in rotation, reasoning resting first on one end and then on the other, like a boy turning handsprings. The child sings his hand and learns that fire burns—induction. The next time he sees a flame he remembers, says to himself that fire burns; here is a fire, therefore he won't touch it—deduction.

Except for those ideas that we call innate or axiomatic (which may be the products of a great deal of unformulated experience) our thinking is based on induction; and that begins with observing and assembling facts, instances, data, evidence—in a word, knowledge. There is no way of escaping this possibly disagreeable necessity. To be sure, we meet many people who do not know what they are talking about and are never disturbed by it. We, who wish to be reasonable beings, will do well to admit promptly to

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ourselves and to others when we are ignorant. We must learn how to get the needed information, if it is recorded somewhere, and if it isn't, how to set about finding it for ourselves by painstaking observation.

Our sciences are for the most part inductive. The scientist observes phenomena (anything in nature that may be observed) in the natural course of the universe, or else arranges to have them take place under especially favorable conditions in the laboratory. In the latter case the process of arrangement, observation, and conclusion is called an experiment.

In nature the scientist observes the spotted coat of the leopard and compares it with the chequered play of light in the jungle foliage; the tawny coat of the lion he compares with the brown grasses of the plains where the lion hunts; he notes the dark, gray-green, dorsal surface of the fish and its silvery, ventral aspect; and after these and many other similar observations, he arrives at a generalization: that the coloring of any living thing tends to approximate that of its natural environment, and hence affords it some protection against its enemies. When he has established this as a general truth, he applies it deductively to decide in what kind of an environment any new specimen that is brought to him must have lived. If he meets exceptions, as in the bright plumage of a male bird, then he will have to begin all over again and discover some other principle.

In the laboratory he constructs a piece of apparatus

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to compare the weight of a floating block of wood with the weight of the water which it displaces. After many experiments, he is able to formulate a general principle. Then, when he is faced with a problem such as estimating the amount of cargo which a ship can carry, he applies the principle deductively to obtain the exact answer.

Plane geometry, on the other hand, is wholly a deductive science. It begins with the most general truths of all, the axioms, which cannot be proved but which are readily admitted. These help us to prove certain truths about lines and triangles, and these in turn help us to prove other truths about more complex plane figures; and then all of these help us to prove things about solids. Applications of geometry are very useful in building bridges, in making automobiles, in navigating a ship, and in measuring the distance of the stars.

Deductive reasoning follows a pattern which we call the syllogism. The pattern may be said to have rhythm, for the syllogism is based on the principle that whatever is true of a whole class of things is true of every member of that class. This truth runs through all like a recurring accent in music. It shows how beautifully our minds weave designs of a kind that might be made with compass and T-square. The general statement with which we begin our syllogism is usually arrived at by a true induction, or else it is a principle which we regard as axiomatic. Let us begin

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with a truth which has been established by very ancient experience and to which we too shall some day bear witness—all men are mortal.

MAJOR PREMISE : All men are mortal.

MINOR PREMISE : Socrates is a man.

CONCLUSION : Socrates is mortal.

MAJOR PREMISE : Things equal to the same thing are equal to each other.

MINOR PREMISE : The area of triangle *A* and the area of triangle *B* are each equal to the area of triangle *C*.

CONCLUSION : Therefore, the area of triangle *A* equals the area of triangle *B*.

MAJOR PREMISE : All matter expands when heated.

MINOR PREMISE : Chlorine gas is a form of matter.

CONCLUSION : Therefore chlorine gas will expand when heated.

MAJOR PREMISE : All men are created free and equal.

MINOR PREMISE : James and Robert are men.

CONCLUSION : Therefore, they are created free and equal.

MAJOR PREMISE : The powers not delegated by the Constitution to the Federal Government are reserved to the several states.

MINOR PREMISE : Education is not one of the powers delegated to the Federal Government by the Constitution.

CONCLUSION : Therefore, education is a state function.

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In talking or writing, the syllogism is usually simplified by the omission of one of the premises. Such a shortened form is called an enthymeme. We say, "Thomas is just a child, you can't rely on his judgment," or "You can't depend upon Thomas's opinion because children have no judgment." In the first case you have omitted the major premise and in the second, the minor—as you can see by comparing them with the complete thought process:

MAJOR PREMISE : The judgment of children is unreliable.

MINOR PREMISE : Thomas is a child.

CONCLUSION : Therefore, his judgment is unreliable.

Exercise 34

1. Show that both inductive and deductive reasoning are employed in the courtroom. What do we call the particulars upon which a case rests? What is one of the sources of the general rules which are applied?

2. Find examples of either inductive or deductive reasoning in each of your textbooks.

3. Expand these enthymemes into complete syllogisms:

a. John hasn't studied his Latin and so he will fail.

b. You haven't watered this rose, therefore it will die.

c. Vote the Democratic ticket because the high tariff is ruining our foreign trade.

d. I will vote for Williams because he is a Republican.

e. Simpson failed in business because he had no friends.

f. He that spareth the rod hateth his son.

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LESSON XLIII

Faulty Deduction

Hamlet—How came he mad?

First Clown—Very strangely, they say.

Hamlet—How strangely?

First Clown—Faith, e'en with losing his wits.

—SHAKESPEARE, *Hamlet*.

WHILE we are dealing separately with the uses of induction and deduction, we must remember that reasoning usually is an inductive-deductive process; that before we accept a generalization that we have arrived at inductively, we test and apply it deductively.

It is evident that a syllogism stands or falls by the truth of its major premise. If it has been established by induction, then we must test it according to the standards outlined in the previous lesson: sufficiency of data, typicalness or distribution of data; causal relationship between data and conclusion. Some major premises are of the kind called axiomatic, and if they are universally admitted as such, then they can bring no fault to the syllogisms in which they are used. In many cases they are, however, generalizations about human nature, sometimes stated as proverbs, and these should be studied very cautiously. The trouble is that they declare absolutely true that which is only more or less true, usually true, partially true, or only doubtfully true. Among these are such statements as: human na-

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ture never changes; men are naturally selfish, pugnacious, or dissatisfied; self-preservation is the first law of nature; women are more changeable than men; and so on. These are dubious enough conclusions when applied to groups; when applied to individuals they have no validity whatsoever. Generalizations with respect to nations, races, sects, and classes are also untrustworthy.

With regard to the minor premise, our first requirement is that it be a part of or a special instance of the major premise:

An unbalanced diet results in poor health.

John's appetite is poor.

Therefore his diet is unbalanced.

In this example the minor premise has nothing to do with the major, and therefore the conclusion is unwarranted. John's appetite may be poor, not because of an unbalanced diet, but because of business troubles.

Then a difficulty arises when the middle term of a syllogism is taken in a very general sense in the major premise and in a more restricted sense in the minor. Thus, we may represent the usual syllogism by this formula:

A is *B*.

C is *B*.

∴ *A* is *C*.

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B is the middle or common term. Now if it were of two values, we should have:

A is *B*.

C is *b* (less than *B*).

It would be obviously wrong to conclude

$\therefore A$ is *C*.

And yet that is what is done in the following syllogism:

Children prefer stories which end happily.

Detective stories are usually stories which end happily.

Therefore, children prefer detective stories.

In the major premise, the middle term, or *B*, means *all* stories which end happily; in the minor premise, it means *less*, for surely not all happily ending stories are detective stories; therefore, we have not proved that children prefer detective stories to other happily ending stories—fairy stories, for instance.

This is the error in such amusing and tricky arrangements as:

It is either raining or not raining.

But it is not raining.

Therefore it is raining.

OR

No cat has two tails.

Any cat has one more tail than no cat.

Therefore any cat has three tails.

The conclusion must follow logically from the two premises. If it does not do so, we characterize the

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error by the Latin expression, *non sequitur*—"it does not follow." Here is an example:

Pupils taking a difficult examination are under a nervous strain.

I was under a nervous strain when I took this difficult examination.

Therefore I failed.

The conclusion does not follow. There may have been other reasons for your failure. All you could hope to prove, beginning with this major premise, would be:

Pupils taking a difficult examination are under a nervous strain.

I was a pupil taking a difficult examination.

Therefore I was under a nervous strain.

This is correct (unless the major premise is too sweeping?), but it does not prove the point you wished to make. Let us try another form:

The nervous strain of a difficult examination causes pupils to fail.

I took a difficult examination.

Therefore I failed.

The trouble with this is that the major premise is now too comprehensive, for the nervous strain of a difficult examination does not always result in failure. About all you could really prove here would be:

Pupils taking a difficult examination sometimes fail because of nervous strain.

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I was under a nervous strain when taking this examination.

Therefore nervous strain may have been the cause of my failure.

In short, you still have to prove that your failure was not due to insufficient knowledge or some other cause.

Another defect in bad deductive reasoning is what is known as "reasoning in a circle," or "begging the question." This is a very common error in class recitation; witness the following dialogue:

1. *Pupil.* "I like 'Treasure Island' because it is a good book."

Teacher. "Why do you think it is a good book?"

2. *Pupil.* "It is a good book because it is interesting."

Teacher. "Why is it interesting?"

3. *Pupil.* "It is interesting because it holds my attention."

Teacher. (Gives up.)

Since "I like" is just another way of saying "it is interesting"; and "good book," as commonly used, means "interesting book"; and "it holds my attention" is just another way of saying "it is interesting," the pupil's three statements become:

1. I am interested in "Treasure Island" because it is an interesting book.

2. It is an interesting book because it is interesting.

3. It is an interesting book because it is interesting.

The First Clown's reasoning, in the quotation at the head of this lesson, is of this question-begging type.

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If you are careful to question the meanings of the terms employed in an argument, you will not be easily deceived by those who try to gain an unfair advantage or a semblance of justice by using a word equivocally. They do this by assuming that it has but a single meaning, when actually they have used it first with one meaning and then with another. Words like *equality*, *right*, *state* lend themselves easily to equivocation. A person will contend, "I was right in withdrawing from the tennis match because a man has a perfect right to play or not as he chooses." In this example the word *right* is used in the first clause in the sense of *correct*, or *fair*; but in the reason which follows, *right* is used to mean *privilege*. Obviously, it is not always morally justifiable or fair to exercise one's privileges, at any time and in any manner.

In checking up deductive reasoning, then, examine (a) your major premise, to see whether it is true and to what extent it is true; (b) your minor premise, to see whether it is closely related to the major, and whether it uses the middle term in the same sense; (c) your conclusion, to see whether there is a fair, causal reference. Also be sure that you do not use words which already imply what is to be proved, or which are used with different meanings.

Exercise 35

1. Examine these statements for use as major premises. Where you think the truth of the proposition will be generally

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accepted, label it *sound*. If you think the statement is too sweeping, label it with some qualifying term such as *some*, *sometimes*, *usually*. If you think the position taken must be proved or is untenable as it stands, label it *doubtful*, or *false*.

- a. The whole is greater than any of its parts.
- b. Water seeks its own level.
- c. Dumb animals cannot reason.
- d. He that spareth the rod hateth his child.
- e. All men are created free and equal.
- f. Force is the universal law of nature.
- g. Virtue is its own reward.
- h. Mathematics is the most difficult study.
- i. Water pressure increases with depth.
- j. Human nature never changes.
- k. Men are moved by their selfish interests only.
- l. The United States has unlimited natural resources.
- m. "This country belongs to the people who inhabit it."
- n. The majority should rule.
- o. Money is the root of all evil.
- p. "Golden lads and lasses must
Like chimney sweepers come to dust."
- q. Books that end happily are better than those which do not.
- r. It is better to be an optimist than a pessimist.
- s. The forms of plant life have been determined by the struggle for survival.
- t. Consideration for others is a desirable quality.
- u. All men have prejudices.
- v. Nobody is free from superstition.
- w. Everyone should be free from superstition.
- x. Men are not moved by the prospect of remote rewards.

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- y. Wisdom is a desirable possession.
- z. All generalizations are false.

2. In each of the following situations decide whether or not the person concerned reasoned correctly. Note the reason for your conclusion. Represent each piece of reasoning by a syllogism.

- a. The head of a large business examined the time cards of all of his employees and decided that henceforth he would never promote anyone who habitually stopped working and left promptly at the closing time—six o'clock.
- b. A pupil, falling behind in his studies, and being required to drop one of them, selects the one in which (a) he dislikes the teacher, or (b) he believes the teacher dislikes him.
- c. A girl returning from ice skating in the park complained that the room was hot and stuffy and proceeded to open a window. Her sister, who had been reading a book for the past two hours, protested that the room was cold. An altercation followed.
- d. An art student concludes that warm colors like orange should never be used in advertising refrigerators.
- e. Since the lots failed to prove his innocence, Silas Marner concluded that God was unjust.
- f. Mr. Stryver (Tale of Two Cities) was sure that because of his wealth, success, and assured position, Lucy would accept his proposal of marriage.
- g. A farmer decides that since he now is obliged to pay six dollars a day for labor which he had for-

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- merly hired at three, he will vote for the opposite political party to the one in power.
- h.* A man votes the Republican ticket at every election because both his father and grandfather were Republicans.
 - i.* A man declines to buy a picture because it represents horses painted an unnatural red and purplish color.
 - j.* The members of the club decided that one of their number who criticised the way the club was run and suggested improvements, was disloyal.
 - k.* The Mohammedan conqueror ordered the burning of the great library at Alexandria, saying that if the books disagreed with the Koran, they were false and should be destroyed, while if they agreed they were unnecessary.

LESSON XLIV

Composition

WHY are we such easy victims of fraudulent advertising, of beguiling offers to sell us things far below cost, of promises to make us eloquent, commanding, beautiful, with very little trouble to ourselves? It is because we are betrayed by our greed, and because of this our reason turns against us and sides with the salesman who promises us something for nothing. Similarly and in other ways we are constantly proving things to our own satisfaction, fortifying our prejudices. Our feelings shut our minds to

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all facts which will not fit in with our preconceived ideas.

Against this tendency is, or should be, our desire—

To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.

This intense curiosity to follow a line of reasoning wherever it may lead, at every point examining it mercilessly to keep it pure and free from error and prejudice, this is a very fine thing. It is one of the distinguishing marks of a cultured person.

Perhaps you will want to study advertisements from the point of view of reasonableness. Or you might prefer to show how our judgment is clouded by prejudice, anger, or greed. You may wish to tell how very interesting and just the reasoning is in some essay you are reading. Whatever it may be, write a composition that touches upon the advantages of being reasonable.

Make the composition itself an example of sound reasoning. Have your main thought clearly in mind, express it as clearly as you can, emphasizing it by repeating it in various ways, and be sure that it is logically developed.

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LESSON XLV

Occasions for Argument

IN argument reason is both sword and shield. Sometimes we try other weapons—as when we attack by calling names. “You must be mistaken,” we say sweetly, “for only vulgar people believe that.” At other times we think we can defend an opinion by asserting it again and again. This is katydid reasoning, or argument by repetition; and it is the most popular of all. Another method of reasoning, almost as popular, is to prove a thing by saying it in a very loud and angry tone of voice—this is ear-splitting argument, “full of sound and fury, signifying nothing.” But these are all false substitutes for real argument, which consists of calmly and sincerely opposing our reasons to those of others for the purpose either of convincing our opponents so that they may come to agree with us, or of persuading them to act as we wish, or both.

Even if you are not a disputatious person, and let us hope you are not, there will be scarcely a day when you do not engage in argument. You may begin by differing with your mother as to how fast you need to move to avoid being late for school, or as to how much cereal will be of advantage to your noble self. Then you may convince a skeptical proctor of attendance that your lateness was unavoidable, or later you may appeal to a teacher for a juster recognition of

your worth, or, at any rate, for a higher mark. In the afternoon, you may be proving to your friends that there will be plenty of time for lessons after a visit to the nearest motion picture establishment. The evening may bring its recurrent struggle with one of your brethren for the privilege of running errands or drying the supper dishes. And then there is the problem of convincing Dad that going to the movies thrice a week is an educational and inexpensive habit.

Probably the foregoing account is a libel, and your arguments are more reasonable, but it will still be true that many of them are of a practical and material sort. In this they follow the way of the world. Business men, buying or selling, have need of all their wits; they are committed to arguing for life; and in other fields men are scarcely less constantly obliged to gain their ends by persuasion. Reasonableness is put to the severest kind of test in such argument, because your most important interests are involved. Yet it is in such encounters that those who combine powerful and resourceful minds with fairness and consideration stand out. They are clear-sighted enough not to fool themselves, and they do not try to fool others.

Not all argument is of this interested kind. At times you discuss the merits of a noted half-back, whether *A* is a nicer girl than *B*, whether a motion picture depicting the breezy and romantic life of the West is as good a show as one in which that same life is made to seem ludicrous and pathetic by Charlie

Chaplin. These are still personal in that you are expressing preferences which are an important part of your character, and in spite of an old adage warning us against it, disputing about matters of taste is the next most common kind of argument. Comparing your taste with that of others is a way of clarifying and deepening your appreciation of things. It is profitable if you remember that what you prefer matters rather less than why you prefer it.

"I don't know anything about art," snapped the lady, "but I know what I like."

"Madam," retorted Whistler, "so do the beasts of the field."

Then there are arguments of wider import, regarding matters of public policy, of conduct, and of philosophy. They arise from our duties as citizens and from a noble curiosity about the destiny of mankind. Shall the United States join the League of Nations? Is greater happiness to be found in solitude or in society? Is the will of man free? Such disinterested arguments mark the intelligent and civilized man. Only you must be sure that you are disinterested, not trying just to show off, to win at all costs, or to cloak some selfish aim under a pious abstraction. This is not to say that abstract truths have no bearing on self interest, but the reasonable person is scrupulous about admitting this to himself and to his opponent.

THOUGHT AND EXPRESSION

Exercise 36

Make three lists of arguments in which you have taken part. In the first list, note those in which you had a material interest; in the second, those which turned on matters of taste; and in the third, those in which you had a theoretical interest.

LESSON XLVI

Proof Based on Expediency

See how the gods their gifts allot
For *A* is happy, *B* is not.
Yet *B*'s deserving, I dare say,
Of more prosperity than *A*.

—W. S. GILBERT, *The Mikado*.¹

MOST of our arguments are based upon expediency; that is, we try to show that the policy which we are defending will bring advantages to the parties principally concerned. We rarely have an altogether clear case, one in which the benefits are unmixed with less desirable results, one in which the gain to *A* is not offset by loss to *B* and possibly to *C*. Cases of unalloyed good would not be disputed. Debatable matters are those which call for a balancing of advantages against disadvantages—which rob Peter to pay Paul. This calls for a careful scrutiny of both sides of the account and for a sense of the relative importance of things. People who in their eagerness to gain their ends show that they have considered nothing but that

¹ Quoted by permission of Wm. A. Pond & Co., New York.

which is favorable to their views, make a very poor impression.

When you were a child it was enough to show that what you wanted would be to your advantage, because you could assume that your guardians were as anxious as yourself, or more so, for your welfare. But later, in a competing world, you will have to shift the emphasis. As a salesman, you will be trying to demonstrate not your own but your customer's profit; as a lawyer, you will be defending your client's case. It may be that you are working for your own interest, and yet, if you are really going to be successful in your plea and in your business, you will have to become sincerely concerned with those other people. In short, you learn to take a broader view of things, if you grow older in the best way of growing old, and your criterion will be nothing less than the greatest good of the greatest number.

In estimating the comparative values of advantages, the time factor sometimes enters. Then it must be proved that the present good may change to future ill, or that today's hardship may reap tomorrow's reward. In economic affairs a pleasant era of inflation, with an abundance of expensive cars and gewgaws, may have to be paid for presently with bank failures and breadlines. On the other hand, it may be shown that the rigors of college training may eventually bring greater material rewards than an immediate application to business and money making.

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Very often our comparison demands a choice between material advantages and such intangible qualities as contentment, leisure, beauty, and culture. Some critics, for instance, condemn our modern scheme of living with all its comforts, because these intangible values are being destroyed. They claim that the radio is a poor substitute for the days when everybody sang.

In surveying the soundness of your position on the score of expediency, be sure that you look at both sides; that you note all the advantages and disadvantages you can; that you attend to those people who should be considered, all of them; that you regard both the near and the remote, the material and the spiritual benefits.

Exercise 37

Select one of the following statements and prepare parallel lists of advantages and disadvantages that might be presented in arguing for and against it.

- a. It is desirable to be a resident at the college which one attends.
- b. To succeed in business one should go to work immediately after leaving high school, instead of going to college.
- c. Trial by jury should be abandoned and the verdict left to three examining judges.
- d. The government should grant doles to the unemployed.
- e. Romantic literature is superior to realistic.
- f. Women must choose between home and a professional career.

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- g.* All of our industries should be protected by a high tariff.

LESSON XLVII

Other Grounds of Proof

THERE are other grounds for argument besides expediency. Not everything that is to our advantage is right; and conversely, not everything that is right is to our advantage. One of the recurring sorrows of infancy is this early realization that not all that our hearts desire belongs to us; that because of some incomprehensible and cruel despotism we are not allowed to play ball with Father's watch. Later in life some of us are willing to undergo great hardships in order that children may play happily. In that interval, the conception of "right" has been born and has taken on a broad extension of meaning. It is, however, one of the most disputed words that there is; and so we shall have to look a little more closely into some of its meanings in order to use it effectively in proving our contentions.

Usually we contend that an action is right or wrong morally. Thus, while the military leaders of Germany defended their invasion of Belgium on the grounds of expediency, the people in other countries condemned it as a breach of faith, a violation of a treaty and a contract. On the other hand, we are all shocked by Shylock's insistence on the letter of his

bond. We see, then, that our sense of right, of fair play, does not depend upon what is prescribed by law, but is something inbred, or the product of all of our experiences. It would be difficult but interesting to find out whether it is stronger in those who have been fortunate or those who have been unfortunate in life. Because of its origin it is not often single and absolute. In the quarrels among individuals, as in those among nations, each party is sincerely convinced of the rightness of its cause. What you usually find is not that your opponent's sense of justice is duller than yours, but that he is applying it in a different way and from a different point of view. Unless you can show that your view is broader or based on a truer knowledge of the facts, it is best to acknowledge the equal virtue of his motives and to seek to defend your case on other grounds. Capital punishment is defended as being fair—a life for a life. It is also condemned as being wrong—life is sacred, two wrongs do not make a right. There may be no solution to the problem along these lines. Probably those cases in which there is an absolutely incontestable rightness and wrongness are not matters for argument. They call for the attention of a recording angel or of the police.

What we call human rights are also based on a sense of fair play arising from the traditions and experiences of the race. These rights are frequently matters of dispute, because life in any society inevitably brings them into conflict, so that they have to be restricted

and even denied sometimes. Whenever you claim that such abridgement is necessary, you must prove it clearly; for we feel that man is and ought to be free and that such restrictions should be looked upon as sad compromises with necessity. Much of the dispute about prohibition hinges on this point.

What we should learn to detect in ourselves and in others is borrowing the sanctions of moral justice in situations in which we are materially interested. Thus the employer who wishes to destroy unions will invoke the sacred right of every man to contract for his own labor; while the labor leader will protest that the union label is the best protection of the public welfare.

Finally, there is right in the sense of correctness, of scientific truth. This, of course, calls for verification. If you claim that you are right in your view that our city population is on the whole healthier than our farmers, you will have to study mortality tables, census reports, and medical journals. Since it is not always feasible for you to examine and draw conclusions from the necessary data, you will often quote someone who is regarded as an authority on the subject in question. Here you show how this expert testimony was arrived at; or, if the authority is very well-known, you merely quote his opinion.

Great men usually arrive at their opinions after long and profound experience, and we accept their words as wisdom. Still, we should be careful to quote them only about matters in which they may be pre-

sumed to speak with authority. This caution is especially needed today, when wide publicity is given to what a great manufacturer of automobiles has to say about history, economics, and education, or what an admiral says about the possibility of international peace, or what a film star says about literature. Long ago Socrates observed that those who are skilled in one field commonly and, of course, falsely claim to know things quite outside of it. In arguing from authority, therefore, we must select those who will really support our cause.

Another type of argument is based upon analogy. We conclude that imitation is an important factor in education because that is the way cats train their young. In "Henry V," Canterbury argues that since the bees successfully divide their forces to perform different functions, and yet achieve a common purpose, so may the king divide his armies against both Scotland and France to maintain his rights. A person explains that just as a stream cannot rise higher than its source, so all efforts to improve human nature must fail. These three arguments by analogy are not of equal merit. There is a considerable element of direct proof in the first one, and psychologists frequently study animals to discover truths about elementary mental processes. In the second, there is a little resemblance in the two situations, perhaps only enough to constitute a weak argument. In the third there is no essential resemblance between the causes which

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operate to limit the height of water and those which check the improvement of human beings. In general, the argument by analogy has only illustrative value, making your meaning clear rather than proving it.

Exercise 38

1. Give instances in which you have questioned the fairness of a mark, or of an umpire's decision in a game.

2. What instances of social or political injustice have you met with in your history or economics studies?

3. Go to the library and find authorities to cite in dispute over such matters as the following:

- a.* The pronunciation of a word.
- b.* States rights.
- c.* The physiological effects of smoking.
- d.* The musical worth of jazz.
- e.* The causes of hard times.
- f.* The foreign policy of the United States.
- g.* Increases in the size of the Army or Navy.
- h.* What constitutes successful living.
- i.* The intelligence of animals.
- j.* The possibilities of television.
- k.* Airplanes v. dirigibles.
- l.* The literary merit of Carl Sandburg's poems.
- m.* The causes of the Civil War.
- n.* What is a liberal education?
- o.* Is New York a beautiful city?

The Value of Discussion

THERE are those who protest that arguing is a waste of time, because nothing is ever settled and no one is ever convinced. To agree with them entirely would be a complete refutation of their argument, but we may as well admit that they are partly right. The truth is that we are tenacious of our opinions. This is as it should be, because they have been fashioned out of our own thinking; they are bound to a thousand experiences which do not enter into the discussion. We are not going to give them up because someone else is cleverer at debate than we are. And yet we must not be intellectual misers; thoughts must circulate freely; too closely hoarded in our minds, they become mouldy. Those who protest against discussion of differences are probably mental cowards. Whatever opinions you hold, you must be prepared to take the risk of having them refuted.

After all, we wish to be reasonable beings. Without the frank and friendly clash of argument, our opinions become prejudices, dangerous to our peace and to that of others. Probably we will not easily admit error. That is a matter to consider over and over again. It may be that we shall come away strengthened in our original contentions; or we may hold the same belief in a slightly different way; or we may have to modify it in order to put it on a broader basis;

or we may, indeed, little by little, checking the matter up in many different ways, come to see that our opponent was in the right. If no good could come of discussion, a civilized society would be impossible.

The immediate good is pleasure. To sit in leisurely fashion about a table and talk things out with others, is an exhilarating feast. Those who disparage it, probably do it badly—they are either glum or they are assertive, dogmatic, loud. If they are polite enough to wait for someone to finish speaking, they do so only that they may continue to parade themselves. They have not been listening. To be reasonable you must learn to listen, for you will profit a great deal by comparing other people's views with your own, whether or not you agree in the end. If you come from a discussion just as you went in, you did not really take *part* in it. You probably tried to take the *whole* of it.

A fine discussion is one in which thoughts are passed around as though they were Japanese ivories, quaintly carved. You look at them, now this way, now that, and pass them on. Your attitude is at first tentative. You say—it seems to me; I wonder whether; what would you say to this? Then you listen and think, listen and think, and listen some more. Then you are fired by a new thought, ideas come thronging, and your lips are ablaze with words. The torch is taken up by other hands. The scroll of destiny is discovered, unrolled, and read with beating hearts

and shining eyes. Then someone throws in a cool word, a doubt—it seems there are difficulties, several things are overlooked. The scroll is rolled up again. You all feel that you have carried the matter as far as you can for the time being and that it is good to stop at this point. You will go your several ways and do more thinking, and some day you will meet again. Will anything be really settled even then? Nothing is ever settled, for everything is changing—it is a bad thing to be “settled.”

Exercise 39

Of course, to share in a discussion you must know what you are talking about, and for this preparation is often necessary. Let us select one of the topics now and prepare to talk about it tomorrow. Consider it from more than one point of view. The more things in your own experience that you can bring to bear upon it, the more interesting your contribution will be. Your reading, too, should give you plenty of material. It would also be a good idea to talk it over with someone else before coming to class.

At first we shall sit as one group, but after the discussion is well started, we shall divide into smaller groups so that everyone can take part. Perhaps someone in each group can take notes, and summarize, and report to the whole class later.

Topics

Motion pictures are beneficial to any community.

We shall always have war.

People are always selfish.

Manners are becoming worse.

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The world is continually becoming a better place to live in.

Everything in life should be regulated by science. Immigration should be altogether prohibited.

The giving of marks should be abolished in all high school studies.

All high school subjects should be elective.

Success in one's calling is the highest achievement in life.

The life of a farmer is more to be desired than that of a business man.

Reading good books is the finest form of recreation.

We can always rise above the limitations of our early environment.

LESSON XLIX

Debating—Propositions

BEFORE we begin our study of debating or formal argumentation, let us make one or two mental reservations. They are good things to have anyway; like parachutes, they may save us if this new enthusiasm of ours cracks up. Number one is that the truth about anything is not a sporting proposition. That is to say, it is not determined by anybody's winning over somebody else. A prize may be won that way, or a city, or a lady's favor, but not the truth. Number two is a corollary and states that while it is an excellent thing to examine into and present what may fairly be said on any side of a ques-

tion, there is an obligation on the speakers not to say anything they know to be unfair. Debaters must never stoop to trickery in order to win. To do so is to forfeit one's mental integrity, and many people have been marred for life in this way. The worst is that they do not notice it themselves, but, of course, others about them do.

Now if that is settled, let us go on. Debating is a contest organized according to certain rules of composition and of procedure. The debaters line up on two opposing sides, the affirmative and the negative (although a question probably has many sides). The debaters form opposing teams of two or three a side, dividing the material to be presented. They are permitted, and even expected, to rely upon stating their case as persuasively as they can; in other words, upon oratory, as well as upon appealing shrewdly to reason. They speak before judges, usually before an audience also, and they expect a decision.

The question debated is stated in the form of a proposition, a statement beginning—"Resolved that. . . ." It is always stated in the affirmative and should be very clearly and succinctly worded.

Our first inquiry must be into what constitutes a debatable proposition. The most obvious requirement is that it must have two sides, each of which may be reasonably defended. "Resolved that novel reading is a waste of time" is an absurd proposition, because it is really a statement that literature has no

value. Then there are sweeping generalizations which resolve themselves into matters of personal experience and feeling. Such is the question of whether life is worth living or not—a good topic on which to compare your experiences with those of your friends, and literature is full of pronouncements on the matter, as is philosophy; but it does not lend itself to definition and proof, and that square meeting of opposites required in debate.

After a clear and debatable proposition has been set, the debater will find that considerable preparation is necessary to clear the way for a direct encounter of the clashing views. One very simple precaution, which is sometimes neglected in informal discussion, is to state at the very outset which side you are taking.

Another thing that should be done at the start, and later, if it is necessary, is to define the terms. A dictionary definition is rarely adequate; what is required is an explanation, sometimes a lengthy one, of what important terms used in the proposition and elsewhere mean to you, and how you expect to use them.

It is unlikely that this is the first time your subject has been debated. Probably it rests upon a condition which has been the subject of great dispute and agitation. Therefore it is advisable to inform oneself about the previous history of the question and to explain its present status, especially if there is some special occasion which brings it to the front of public controversy.

THOUGHT AND EXPRESSION

To narrow the discussion to the principal differences between you and your opponents, you may admit contentions of theirs which you do not believe will alter the merits of your case. You may consider them irrelevant.

You are now ready to select what you consider to be the real issues of the argument—a most important and difficult step, to which we had better devote another lesson.

Exercise 40

1. Criticise as debatable propositions:

- a.* Resolved that nature is man's best guide and counselor.
- b.* Resolved that peace is better than war.
- c.* Resolved that transcontinental bus lines be taxed.
- d.* Resolved that Grant was a better general than Caesar.
- e.* Resolved that romantic literature is better than realistic.
- f.* Resolved that home work assignments be as short as possible.
- g.* Resolved that exercise in the fresh air is a good thing.
- h.* Resolved that the United States should join the League of Nations.

2. What terms in the following would have to be carefully defined? Define a few of them.

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- a.* A standard English should be taught everywhere in the United States.
- b.* The United States should adopt a dole system in dealing with unemployment.
- c.* Education in secondary schools should be liberal rather than vocational.
- d.* Minors should not be granted operators' licenses.

LESSON L

Debating—Preparation

DEBATING is a satisfactory process for the audience, the judges, and the participants only when there is a clear "clash" of opinion and reasoning. If the two sides discuss wholly different aspects of the question, without ever really meeting, nothing has been gained by the debate. In natural situations people frequently argue at cross purposes without knowing it. One will argue that he intends to vote the Democratic ticket because he does not believe in a high tariff; the other will retort that he is voting for the Republican candidate because he is such a fine man. It is remarkable how long they can keep this up and how angry they can get about it. But in a debate both parties are responsible for a meeting of opposites, both must determine what the real issues are.

A good way for you to discover the issues is to write down the arguments for both sides in parallel columns,

giving each as thorough and fair support as you can. You will probably see that some of the arguments for the affirmative deal with the same situations, advantages, principles, or evidence as those for the negative. These should be carefully examined and recast in the most general and concise form possible. They are the issues and had best be stated in question form; for you take the attitude, at the outset at least, that you are inquiring into the truth of the matter in hand.

Suppose that your proposition is—Resolved that secondary education should be vocational rather than general. You try to muster the arguments for both sides, and get the following line-up. Then you number alike those arguments which deal with the same general consideration, placing the number at the end.

Affirmative	Negative
There is a considerable material advantage, in both advancement and money, in getting an early start. (1)	Professional men have use for subjects very different from their specialty; the artist profits by a knowledge of the chemistry of pigments and the mathematics of proportion; the business man finds that a knowledge of literature may help him to advertise, or to become socially agreeable.
Specialization is the need of our time and requires all our energy. (2)	(2)
General studies are of no use because there is no carry-over or transfer of knowledge and skill from one line to another. (3)	

REASONING

Affirmative

There is a saving in the cost of education. (1)

Subjects will be better learned because more time will be spent on each. (3)

Pupils will be better pleased; education will be more effective; discipline will be improved. (3)

Business and professional men will take a greater interest in the schools if they are made more practical.

English must be used in any subject, and therefore vocational education would not exclude English. (3)

Professional men need only knowledge of their specialty, or closely related matter. (2)

Negative

Life is broader than vocational requirements—citizenship; social life; pleasure; use of leisure. (5)

Studies are interesting and worth while in themselves. (3)

There are advantages in a mingling of pupils with many different interests. (6)

College graduates are eventually more successful materially. (1)

All subjects are related; therefore a certain amount of transfer takes place in whatever elements they have in common. (3)

Changes in industries and in professions occur frequently. What the pupil learns in school will most certainly be out of date before he gets to work.

THOUGHT AND EXPRESSION

Affirmative

It is possible by means of scientific tests to discover pupils' aptitudes. (4)

Many men have been successful without general training.

The whole community will gain because its workers will be more skilled. (5)

The pupil will find out early if he is not fitted for a calling, and can change without disgrace or loss of time. (1)

The pupil will gain by associating with pupils of similar interests. (5)

Negative

An education on a broad basis makes it possible for one to take a broader view of things.

Early determination of a vocation may not be possible. High school pupils are rarely sure of what they wish to do. (4)

Literature and history are of value to all because they help one to understand human nature.

The classical languages and literature are the basis of modern culture.

If vocational training is best, why not begin with the kindergarten?

A common culture makes for social-mindedness. (5)

Competent educational authorities consider general education important because the requirements for graduation everywhere include a balanced course.

REASONING

After these have been assembled, we number alike those which seem to deal with the same or similar considerations. In so doing we often find that not only opposites are so related, but two or more arguments on the same side pertain to the same idea. Now we shall reassemble the arguments and state them in the most general terms and in question form, keeping the same numbering system:

1. Is purely vocational training in secondary schools of greater material advantage?
2. Is it professionally advantageous?
3. Is it educationally advantageous?
4. Is vocational education possible?
5. Is it socially desirable?

Upon studying these, we may conclude that number 4 may well be included in number 3, and number 3 itself will divide and come under either 2 or 5, because education must contribute either to social or professional life. Then, rearranging, we have a simple scheme:

1. Is a purely vocational training in high school of greater advantage professionally?
2. Is it of greater advantage materially?
3. Is it of greater advantage socially?

THOUGHT AND EXPRESSION

LESSON LI

The Brief

IN preparing for a debate, or in presenting a formal argument to some authority for consideration, it is customary to arrange your material in the form of an elaborate outline, called a brief. In its conciseness of statement, and in its severe, logical expression and subordination, this resembles the proof of a theorem in geometry. You may also think of it as a complex machine which is designed to perform a definite service with power and precision. Carefully study the following model of a brief, which is based upon the proposition and upon the issues considered in the previous lesson. Then construct a brief for an opposing argument.

Resolved: That all secondary education should be vocational rather than general.

INTRODUCTION

I. Side taken

The negative.

II. Definition of terms

A. By vocational education we mean such as will be a direct and immediate preparation for a definite trade, business, profession, or other gainful occupation.

1. Examples of this might be:

a. A course to prepare one for business, limited to such subjects as—stenog-

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raphy; typewriting; business English; commercial law; bookkeeping; office practice; salesmanship; advertising; business arithmetic; commercial Spanish.

- b. A course to prepare one for engineering, including only such subjects as—mathematics; physics; chemistry; mechanical drawing; surveying; machine shop practice; electrical tests and measurements; metallurgy.

B. By a general education we mean one in which the pupil is required to take a balanced course, consisting of a variety of subjects, each important field of knowledge being represented. These subjects should be studied, not with special reference to any particular calling in life, but as contributions to man's knowledge of himself and of the universe.

- 1. In such a course, English, foreign or classical languages and literatures, mathematics, history, economics, art, and science—physical or biological—should be included.

III. History of the question

A. Secondary schools in Europe, up to the middle of the Eighteenth Century, were Latin grammar schools. In these, Latin, Greek, and mathematics were taught as the sole foundation of a liberal education.

B. The first school with a definitely vocational course was the Austrian Military Academy, founded in 1747 by Maria Theresa. Such schools have

THOUGHT AND EXPRESSION

spread very rapidly in Europe since then, typical developments being—

1. Agricultural courses in all French rural schools, and technical training in all secondary ones.
 2. Technical schools for every branch of industry in Germany, such as, textile weaving, pottery, dyeing, the building trades, etc.
- C. Since 1885, manual training and vocational subjects have been introduced and multiplied in all American schools, without, however, displacing the old subjects.

Vocational schools, such as Webb Academy in New York, or the Packard Institute of Art in Brooklyn, demand a certain amount of academic work as a prerequisite for admission.

Note: Authority for the above—MONROE, *History of Education*, Macmillan, 1910.

IV. Admitted matter

We admit that the requirements of a high school course should be made sufficiently elastic, by means of electives, so that the pupil may receive the largest part of his training along the lines of his dominant interests; but we hold that he should not be permitted to neglect wholly any one of the large divisions of study in the secondary schools. Even those which point toward a definite calling—such as, advanced art, commercial law, or chemistry—should be pursued in a broader, less technical way, and with a different purpose than a narrowly vocational one.

We regard as irrelevant and unimportant the fact that certain minor subjects, as physical

REASONING

training, hygiene, and music, may be retained on the program of a vocational school.

V. Statement of the issues

- A. Is a purely vocational education in high schools preferable to a general one, from the professional point of view?
- B. Is it of greater advantage, materially?
- C. Is it of greater advantage, socially?

BRIEF PROPER

DIRECT PROOF

I. A purely vocational training in high school is not of greater advantage professionally, for

A. Early determination of a vocation does not take place in most instances, for

1. High school pupils do not usually know what they are going to do in life.

a. These years are, for most people, a period of experimentation, of trying themselves out. See G. Stanley Hall, "Adolescence," Chap. 3.

b. A questionnaire sent to two hundred graduates of Columbia showed that only a small minority were engaged in occupations that they had decided upon during their college days. This condition would, of course, be even truer of high school pupils.

2. One's choice of a vocation does not depend upon one's aptitudes alone, but also upon external conditions, and these may change a great deal in the course of several years.

THOUGHT AND EXPRESSION

B. The pupil's achievement in those subjects which directly prepare him for his future calling may be considerably aided by his work in the other fields, for

1. As most educational authorities agree, a certain amount of transfer of learning takes place among the various studies, in so far as they require similar procedures, aims, mental attitudes, or related subject matter. For a discussion of question, see Paul Klapper, "Contemporary Education," Chap. XVI; also Monroe, DeVoss, and Regan, "Educational Psychology," pp. 225-240.

- a. Thus, ability to use words with discrimination may be developed by such dissimilar subjects as—English, Latin, physics, and mathematics.

- b. A habit of careful observation may be fostered, not only by the study of botany, but also by the pupil's activities in his art and English composition classes.

C. Professional men need knowledge and skills which are not directly a part of their respective specialties. Examples are:

1. The artist's application of the chemistry of pigments and the mathematical ratios of certain beautiful proportions. See Hambidge—"Dynamic Symmetry."

2. The business man finds that training in composition helps him to draw up prospectuses and reports, and to advertise effectively.

3. Literature, in so far as it helps toward an

REASONING

understanding of human nature, promotes a skill which most men need in their occupations.

4. The literary man should have some training in science in order to deal understandingly with conditions of this modern world of machines.

II. A purely vocational course has no material advantages over a general one, for

- A. Statistics prove that college graduates are earning more money, ten years after graduation, than those who go to work earlier. This shows the value of a general education.
- B. Changes in industry and technical processes occur frequently, and therefore what a pupil learns of such matters in school will be out of date before he can use it.

III. It is not more advantageous socially, for

- A. A man should be active and intelligent as a citizen.
 1. This requires a knowledge of history, economics, literature, hygiene, and other subjects, for these are often involved in public questions.
 2. He should have a knowledge of other times and other customs, in order to be able to understand his own time and customs.
- B. It is desirable that a man should know how to make the best and most enjoyable use of his leisure. This is furthered by a broad education.
- C. A good social life is impossible without a common basis of culture. This should be wide enough to

THOUGHT AND EXPRESSION

cover all human experience, and this calls for a liberal education.

- D. A general education is more likely to bring one in contact with many different sorts of people, varying in ability and in temperament. This should make one more tolerant and companionable.

INDIRECT PROOF OR REFUTATION

- I. Our opponents may claim that many men have been successful who have not had a general education, but
 - A. It could as easily be shown that exceptional men have been successful without any scholastic training of any kind.
 - B. Professional success is not the only consideration, as we have shown above.
- II. They may say that subjects will be better learned because they are more closely related in a vocational course, and more time will be spent on each; but
 - A. It could be shown just as easily that the mind reacts more vigorously when experience is more varied.
 - B. It is possible and desirable in a general course for the pupil to spend most of his time on a group of subjects representing his main interests. He can become sufficiently skilled in these, however, without wholly neglecting others.
- III. They say that this is the age of specialization, and that a man cannot begin too early in his own field of endeavor; but
 - A. Critics of our age point out that our social progress has lagged far behind our technical

REASONING

invention, and that what we need most is a finer humanity and a broader vision.

CONCLUSION

It is therefore of greatest importance to develop ourselves more or less symmetrically, trying not to neglect any of the great divisions of learning. If a man who hath no music in himself is not to be trusted, then, on the other hand, a man who has no mathematics is likely to be muddle-headed and unreliable. Let us be prepared for complete living.

THOUGHT AND EXPRESSION

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PROJECT SIX

Language

LESSON LII

Mathematics

WE have thoughts and emotions, and language to express them and to aid in acquiring them. Language looks both ways. We generally regard language merely as a means of expression, whereas its most important service to us is in the direction of new intellectual and emotional experience. It is important that we understand each other, but the chief significance of this understanding is that in it new thoughts are born.

All languages are not equally useful for all purposes. The language pattern the mind follows affects—limiting or enlarging—its activities.

To make this clear, we'll look at language in a rather broad and somewhat unusual way. A language is a group of symbols or signs corresponding to thought or emotion patterns. The group of symbols must be organized into a system, otherwise it could not express coherent ideas or feelings. So every language has a grammar.

LANGUAGE

Arithmetic is a language with a set of symbols and a grammar of its own. The symbols are numbers, and the relations of the numbers are expressed by positions and signs, just as the relations of words are expressed. $2 + 2 = 4$. Two and two are four. The positions of both symbols and words are important. 125 is not 152 nor 12.5. "John hit the ball" is not "The ball hit John" nor "John, hit the ball." $4 - 2$ is not $2 - 4$, nor is "John lost his shirt" the same as "His shirt lost John."

There are, of course, many systems of notation, but generally speaking arithmetic is a universal language in the civilized world today. As a matter of fact, it is hard to see how our present civilization could have developed without it. It was a great day when the man-child first played with his ten little fingers and began to count, thus learning the *ABC* of one of his most important languages.

The language of arithmetic is compact and concise. Write in words 125, or describe in words all the steps in the process indicated here:

$$\begin{array}{r} 231 \\ 82 \\ \hline 462 \\ 1848 \\ \hline 18942 \\ [349] \end{array}$$

The statements of the language of arithmetic are universally true. It may be hard to extract a cube root, but when you have the right answer, you know that it is right everywhere—in the depths of the sea, in Hongkong, and in Mars.

But most important of all, you can do thinking in this language that you can't without it. Using words only, and no arithmetical or algebraic symbols and no mathematical grammar, extract the cube root of one thousand three hundred and thirty-one. You see, we have to borrow arithmetic even to write the number down. More than that, we can't think the number without arithmetic.

Algebra is an extension of arithmetic. Arithmetic lets us play with the idea of quantity or number without being bothered with objects or fingers—after all, we have but ten fingers. Algebra lets us play more freely with the relations of quantities and numbers without being bothered for the moment about specific numbers.

$$(a + b)^2 = a^2 + 2ab + b^2.$$

This is really a thrilling sight. Substitute any numbers at all for a and b and the statement still holds true. How compact and beautiful it is in its form. Try expressing in words everything that is said in the equation.

We could go on at great length. You might look at simultaneous equations and see how they resemble

LANGUAGE

sentences and how they differ from them. If the symbols are the nouns, what are the coefficients? What are the exponents? What is the verb in an equation? What are the signs?

Exercise 41

We want to see how important and interesting the language (or should we say languages) of mathematics is. Neither poets nor philosophers can afford to miss knowing something about it.

Show how arithmetic is important in everyday life.

Discuss arithmetic and business, or mathematics and science.

Solve some simple problem by arithmetic and then again by algebra. Show the advantages of one over the other. Take a problem from your algebra book.

Put on the board the demonstration of a proposition in geometry to show the beauty of the pattern of thought. How is it like an English composition? A poem? How is it different?

Solve one of the following problems (not by inspection) and then describe in words the complete process:

1. $(a + b)^2 =$
2. $(a - b)(a + b) =$
3. $2x - 3y = 0$
 $x - y = 2$

THOUGHT AND EXPRESSION

LESSON LIII

Music

YOU have already observed that mathematics is valuable because it is so highly abstract—its ideas are separated from any specific concrete objects. Thus it enables us to think more clearly, accurately, and with a minimum of emotional disturbance.

We have another abstract language that we have called the language of emotion. We were not very accurate. Music does express emotion, but it involves the intellect, and that severely. If you have ever tried to write music, you know this very well. The pleasure that comes from following musical patterns is as much of the mind as of the heart. Musical grammar is an exacting and difficult subject, but well worth knowing something about.

Music is abstract in the sense that it is concerned with patterns, forms, and rhythms not directly associated with concrete ideas. You know how a piece of music can be set equally well to a great number of different poems. Composers sometimes dislike giving names to their music because they don't want a particular meaning read into it—they want it understood for the abstract thing of beauty that it is.

It is strange that mathematics and music should be so closely related. Both are abstract. Then look at the arithmetic in music—octave, sevenths, thirds, 3/8 time, 4/4 time, pitch and vibration rate, quality and

number of overtones. The beautiful harmonics on the violin are division problems. You have to divide the string into vibrating segments with mathematical accuracy or you will not pull clear, sweet harmonics, if you pull any at all. In how many different ways number and quantity figure in music!

Music has the universal quality of mathematics. It comes nearer the fundamental in our natures than does spoken language, at least in some ways.

Mathematics abstracts to set the intellect free—music abstracts to set our aesthetic faculties free. In the abstract we find freedom from the stubborn things—the solid flesh, and all the miseries of concrete existence.

Generally, the process of mathematics is from the complex to the simple—reducing things to their lowest terms. Music elaborates. It takes its equation and solves it by illumination.

It is the abstractness of music that gives it the magical ability to stimulate a wide stream of emotions and ideas. It gives poets themes for songs, artists ideas for designs and pictures, dramatists ideas for plays. What it says is so fundamental that the possible responses are infinite.

$$(a + b)^2 = a^2 + 2ab + b^2.$$

“Whatever numbers you supply, whatever fancies you weave into the pattern, our equations hold,” say mathematics and music.

THOUGHT AND EXPRESSION

Bear in mind that as mathematics is mainly important as a road to truth, so is music mainly a road to new aesthetic experience. Expression of thought and feeling is the second value of language, not the first.

Exercise 42

Discuss any theme connected with music as language.

Suggestions: Mathematics in music.

The grammar of music.

If you can explain the structure of any piece of music, do so. Help the class to use the mind in enjoying music.

Any ideas, dreams, pictures, stories, dances, that have been suggested to you by some musical composition.

The language of Jazz.

Modern compared with classical music. Which is the more comprehensive as language?

Instrumentation—the different interpretations that different instruments give to the same music. How would Mendelssohn's "Spring Song" go on the bass tuba?

Interpret your favorite musical composition.

Any thoughts suggested by the lesson. Take exception to any statement that seems untrue to you.

LESSON LIV

Numbers, Music, Words

BETWEEN music and mathematics lies the language of words. Near music is poetry, near mathematics is logic, and in between is a wide range of prose. It is a little hard to see how one can understand word language very deeply or thoroughly unless

he knows something about music and mathematics.

In all three languages we shall find certain fundamental things that we ought to notice because they arise from the nature of our minds and bodies. First, we have symbols because we have ideas in the mind. In music we have notes, in mathematics figures, letters, etc., in word language, words. Then we have ways of showing relation between these symbols, for we have pattern of thought and feeling. We show relation by means of position: The notes on the staff; 125, 152; "John hit the ball"; "The ball hit John." We show relation by change of form: whole note, half note, quarter note, etc., John's ball, capital letters and small letters to indicate corresponding parts of the same thing in mathematics. We show relation by signs: signatures, holds, slurs, etc. in music, conjunctions and prepositions in word language, plus and minus signs, etc. in mathematics. We show relation by punctuation: bar and double bar in music, periods and commas, etc. in word language, decimal point and such arrangements as $(a + b) - [x - y(a + c)]$ in mathematics.

All three languages make statements, complete statements.



This is a complete statement from a well-known hymn. The double bar is a period. You are familiar

with sentences in word language, and also with mathematical statements such as $3x + 2z = a + b$.

Another fundamental thing in all languages is rhythm. It is in language because we can't get away from it in nature—day and night, the seasons, the heart, and the lungs, dictate rhythmical thinking and feeling. You are familiar with rhythm both in poetry and in music. Even so, a careful study of the correspondence between the rhythm of a poem and the rhythm of the music it is set to, would be worth your while. The rhythm of prose can be noted strikingly in the flow of words from an angry man, a depressed man, or an excited man. The rhythms of emotional prose approach the regularity of poetry rhythms.

You are familiar with the rhythm of algebraic and arithmetical progressions. Consider one of the most important rhythms of all:

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30

Without this rhythm or a similar one (the decimal system is not the only system of numbers) we could do little or nothing with numbers. If we couldn't use those digits over and over again in this strict rhythmical fashion, arithmetical operations would be impossible. If we had to have a separate word for every number, a millionaire would have to know a million words to count his dollars. That would make poverty popu-

lar. How many years would it take to make up a million words?

You see that rhythm is not merely an ornament for poets, artists, and musicians to play with—it is one of the profoundest and most important facts in human experience. It underlies all our feeling and our wisdom.

Exercise 43

We have noticed certain fundamental things in all languages—all systems of expressing thought and feeling: 1. symbols, 2, relations between symbols, 3. statements, 4. rhythm. Let us discuss whatever you may have observed or thought about any of these things.

Suggestions: explain wigwagging or any sign language with which you are familiar. Does it have the four elements we have mentioned?

Is interpretive dancing a language? Which of the elements does it lack?

Show the relation between the words and music of some simple song you know.

Explain the importance of breath control in singing. Has it anything to do with rhythm and musical sentences?

Mention as many forms of rhythm as you can think of—in biology, physics, chemistry, your daily life, in art, anywhere at all.

Explain the operation of any counting machine—a simple one such as you have on your bicycle. What has the rhythm of numbers to do with it.

Explain the importance of rhythm in swimming or in any other athletic sport.

Explain the bearing of all this on the writing of English compositions.

THOUGHT AND EXPRESSION

Try to make up a list of entirely new words. How soon do you find yourself repeating in some way or other?

LESSON LV

Language and Adventure

WE are always saying things, not only with words, but with our appearance, our movements, and our postures. Of course, we don't call any method of expression a language until it has been used enough to develop into a system, with definite symbols, ways of relating them, ways of making complete statements, and definite rhythms. It takes groups to make languages and it takes long periods of time. Artificial languages have been attempted, but it is very difficult to establish them. Why?

There are a very great number of interesting lines of study connected with this matter of languages, which you may follow up some day in your college and university work; but we'll leave the matter here with just another note or two.

In your study of foreign languages always be looking for resemblances they bear to your own. Note in what ways the fundamental elements of language appear in them, and keep in mind that the acquiring of these languages has as its chief value the extension of your intellectual and aesthetic experience. New words and signs and new relations between them, mean new ways of thinking and feeling.

Bear this in mind, too, in your study of English. You should have a wide general vocabulary, not primarily because you want to tell the world all you know, but because you want to make your thinking easier and richer. For the same reason we consider it worthwhile to play musical instruments, to dance, play golf, work out mathematical problems, and all that. New modes of expression mean new modes of experience.

If you have special interests, you should develop the special vocabulary and forms of expression belonging to them. This applies not only to medicine and science, but also to the stock market, the baseball field, the golf course, sections of the community, the underworld. Try to understand why the special forms of expression have developed. Why, for example, do they use so many Latin words in the sciences? Is it to make things easy or to make things hard? Why, in the underworld, do they have so many quaint and picturesque words for weapons of various sorts and for various forms of misconduct and punishment? Does the language of a group have anything to do with the way it thinks? Take the colloquial speech of your own school, its slang words, its figures of speech, its favorite ways of putting words together. Does it show anything about you and your ways?

Sometimes families develop little mannerisms in speech peculiar to themselves. Often enough these elements show family history, as well as ways of thought, feeling, and life.

THOUGHT AND EXPRESSION

As we have already seen, each individual has his own style. We won't go into this again, except to say that in mathematical languages style has little or no place, while in other languages it is considered a highly desirable thing. Why is that?

Exercise 44

Discuss any ideas that may have come to you in reading the lesson.

Take issue with anything that has been said in this set of lessons.

Take some formula from mathematics, physics, biology, chemistry, or any source. Look at it as you looked at the apple in the beginning of the course, and see what ideas or trains of thought it brings to your mind.

Translate this formula into ordinary English.

Make a list of technical terms connected with any sport you are interested in. Translate them or explain them in ordinary English to show what advantages they possess.

Do the same thing for any activity or study that interests you.

Discuss current slang.

What can you say in painting, or music, or sculpture, or pantomime, or mechanical drawing that you can't say as well in any other form of expression?

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LESSON LVI

Developing the Thesis

OUR thesis is: all languages have certain fundamental elements in common; but each varies in some respects, and the variations make possible a very wide range of mental and emotional experience, and this experience is the chief value of language, since the chief purpose of expression is growth.

Write a composition of any kind that will throw light on any part of this thesis.

Suggestions: write a poem for a melody of which you are fond. A poem on rhythm in nature or in human life. A poem on music, on language, on poetry, on order in the universe, on mathematics.

Stories can be built around the struggle which artists and thinkers have with their medium of expression. The language is often inadequate. Sometimes this inadequacy arises from a painter's trying to paint things that can be expressed only in music or in mathematics, and so on. Disaster sometimes follows the effort to force into a language something that it cannot contain.

A sports story told in the dialect of the sport will bear on the topic.

Any suggestion which you got from one language and which you developed in another will bear on the thesis—a poem suggested by music, a picture or design suggested by mathematics, etc.

Dynamic symmetry in art.

The history and importance of any proposition in geometry, or of any formula in science.

Why you like any foreign language you are studying.

Rhymed arithmetic.

LESSON LVII

Literature

ALL languages are roads of adventure. Sometimes they run parallel, sometimes at angles, but generally there are cross roads by means of which you can go from one to the other.

Along all the roads there are rustic seats, wayside shrines, inns, taverns, and palaces with tall towers, which were built by wayfarers who have gone before us. Here they sojourned for a time and then moved on. But the buildings are alive—immortal, some of them. They repeat over and over again their songs and their stories.

For an ye heard a music, like enow
They are building still, seeing the city is built
To music, therefore never built at all,
And therefore built forever.

These buildings comprise the literature of the languages. These are the books, the paintings and the sculptures, the music, the poems, the formulas and systems. Perhaps we shouldn't be so wild as to include sculptures and paintings, but the real literature

of art is works of art. Books about art are another thing—word language holding on to the skirts of art; or perhaps we might say they are translations; or, better, interpretations of the art landscape from a tower of words.

We'll leave the allegory. It may be utterly fantastic. But what do *you* think literature is? Perhaps we ought to leave the word "literature" to those who know better how to use it. What we care about here is that which remains to us as record of genuine human experience achieved through and resulting in expression—the buildings on the roads of the languages.

We can't leave our allegory just yet, for some people don't like to set foot on the roads any more than they can help; they won't build so much as a wayside seat for themselves if they can avoid it, but they skip butterfly-like from one building to another. Well, that's a way of life for those who enjoy it. Some others have a queer aversion to all the buildings. They spend most of their time sitting on wayside rocks chewing their fingers, instead of enjoying the benches and the hospitality of the innkeepers and the cottagers. As to climbing a tower for the view—not to be thought of. That's another way of life for those who like it.

What are some other ways of traveling the roads?

Exercise 45

Let us discuss this matter.

Suggestions: Literature from the point of view of the teacher of literature.

THOUGHT AND EXPRESSION

Your own view of literature.

The ideal way to travel the road of the languages.

Your hobby and its literature.

The literature of pictures or sculptures.

The literature of poetry, story, or drama.

The literature of sports.

The point is to see whether you are aware of the records of achievements along your lines of interest, and of how to use them.

LESSON LVIII

Bibliography

IN this lesson we'll come down to earth, at least as far as to consider literature as expression in words—more specifically, books and periodicals. Furthermore, this lesson will be all exercise.

Exercise 46

Take your favorite kind of reading or your favorite activity and see how long a list you can make of books and periodicals that bear on it in any way. For example, for poetry you could name volumes of poetry, books about poetry, lives of poets, periodicals mainly devoted to poetry. For baseball you could use any important manual of the game, important catalogues, lives of famous baseball men, baseball poetry or stories, essays about the game, books telling about the history of the game, and so on. For Spanish you could give a list of books dealing with Spanish history and literature, the literary works themselves, lives of Spanish leaders, and so forth. There is a great wealth of literature on all kinds of business.

Consult your teachers, your athletic coaches, your father,

the encyclopedia, advertisements, and all possible sources of information. Get not only a sizable list, but an interesting one.

LESSON LIX

Evaluation

THIS lesson will also be all exercise—an exercise in evaluation.

Exercise 47

Select a book from the list you compiled. Take one you have read and remember pretty well. Discuss it from the following points of view, and from any others which you may think important.

1. How does it interpret the ego to itself? Does it give voice to your inner feelings and help you to extend yourself through understanding?

2. How does it help the ego to relate itself to the group, making it realize its obligation to the group and the joy that comes from working in it and with it?

3. How does it help a particular group to understand itself and its conflicts and problems, and to relate itself to other groups?

4. Its importance as a building on the language road. How does it help creators to achieve better work of the same kind?

5. How stimulating is it? How wide a stream of ideas does it call from the mind?

6. If you can't discuss the work you have selected from all these points of view, don't worry about it. Do the best you can. But does the greatness of a piece of literature depend on how many of these questions we can answer with respect to it? Opinions will differ very seriously. What is yours?

THOUGHT AND EXPRESSION

LESSON LX

Literature and Life

LET us look at our lists of books again to see what they indicate about our literary needs. You have heard others discuss books, and you have read many books. Think of these two things: How do books help us to live more wisely? What opportunities do they afford for intellectual and aesthetic experience? We not only want to live, but we want to live happily and richly.

Think over the problem of what you should be reading. Look at it from all angles. Make two lists:

1. Of services books can render us. Resting our minds and making us happy, are services.

2. Of books which render these services. Indicate a book particularly suited for each kind of service which you list. If you can't think of a book in some cases, perhaps some member of the class, or your teacher, will help you out when you discuss these lists in class.

LESSON LXI

Developing the Theme

THE general theme for our composition is: Records of human achievement through expression, and what to do with them.

You may use any literary form you care to, and you

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may take as your theme any thought or idea that has come to you during this study.

You may take books in general, any author, or any book. You may take painting, any painter, or any picture. You may take music in the same way, and so on.

The requirements are these: that the compositions have some bearing on the general theme, that they reveal an understanding of the work you are dealing with, and that they consist mainly of your own intellectual and emotional reactions.

We shall leave you without further suggestions, for our work has been dealing with how to develop ideas and thoughts as well as how to express them.

PROJECT SEVEN

Art

LESSON LXII

Art and Nature

"Fool," said my Muse to me, "look in thy heart and write."

—PHILIP SIDNEY, *Astrophel and Stella*.

ART is a way of looking at nature. But you must remember that your own mind is as much a part of nature as any cloud-topped countryside. Since you cannot copy this vast and eternal reality, your chief task in it as a painter, writer, or musician, is to discover yourself.

This discovery is all the more readily made through a common experience—let us say a May morning. Dark pines at the edge of a meadow rise upon a sky of silver. Their tufted branches breathe a muffled accompaniment for the song of sparrows and the hum of bees. Sheep move and stop, cropping the yellow grass with a crisp, tearing sound. A young, blue-smocked shepherdess sings at her knitting.

From some such scene came Beethoven's Seventh or Pastoral Symphony, Browning's "The Year's at the Spring," Corot's shimmering landscapes, and innumerable songs and paintings of lesser note. Yet

A R T

neither the best nor the poorest of them are copies of nature. Then how do they compare with that reality which is revealed to us by science and which may be the ultimate substance of this May idyl?



Courtesy of Metropolitan Museum of Art.

"TOLEDO," BY EL GRECO.

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Think, first of all, what infinitely complex rhythms are woven into every part of it: of the atoms dancing in the great galactic whirl, of the waves of solar and cosmic energy streaming through all; and then of the great tides of life pulsing in countless myriads of cellular forms, organizing in innumerable patterns of growth to become flower, bird, and man, and finally of all of this harmonized by the Master Artist.

Therefore nature is everywhere beautiful, but its beauty is infinitely beyond our scope, and it is a vain presumption to think that we can adequately represent it. The difficulty is not solved, either, by merely limiting the extent of our object; for a little brown jug and a green apple on a tray present as insoluble a problem as a landscape crowded with incident. But even if he cannot picture the dance of the electrons, the artist must not limit his efforts to a copying of the thin appearance of things, for it is his business to deal with inner realities and with meanings. He finds such meanings when he discovers that objects have an intensely personal significance for him. It is this realization which makes a masterpiece of Van Gogh's picture of a very simple kitchen chair.

Such personal meanings you have to find for yourself. Of all the countless relationships in things disclosed by your perceptions, you will have to select those which especially attract you, and bring them into a new harmony of your own; and then, what you draw or write or play or construct will be a work of art.

By such selection and such new relating of things you enter into a world which is at the same time reminiscent of nature and the expression of another and a personal order. The very strangeness of the new conjunctions reveals the world of the spirit.

Between the stars and the fishes
There may be nothing at all—
But through forgotten ages
I watched a gold star fall.

And from the gliding river,
A fish, essaying flight,
Flung backward in his flashing
A curve of silver light.

—ELLEN ACTON, *Influences*.

In this search for yourself you are most likely to find clues in those parts of your experience which at first baffle you. Just when you feel—here is something that is teasing me for expression, but I can't find any words for it—that is the signal! Watch out for it; work for it; it will not give up its secret at once. But after hours or days or perhaps years of response to this mysterious challenge, words, colors, notes, or inventions will come which will surprise and delight you.

For this discovering of ourselves in the making of a beautiful thing is the greatest pleasure in the world.

Exercise 48

1. If you have responded to the beauty of nature in the mountains, the fields, the sea, the city streets, or in crowded

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rooms, by composing a prose description, a poem, an essay, a drawing, or a song, bring the composition to class with a note or two as to its origin.

2. Study a picture and explain wherein it resembles and wherein it differs from nature.

3. From what you know of yourself, what are some of the differences between people as they are presented in literature and people as they are in life?

4. Which do you consider more beautiful—a scene in nature, or a pictured landscape, or a poetic description? Why?

5. Why are most photographs not art? How does photography become art?

6. What differences do you find between conversation in life and dialogue in books?

7. What relationships have you observed between design in art and nature?

LESSON LXIII

The Artist

VERY little children often learn to speak of themselves in the third person. Little Mary apostrophizes herself by saying, "Poor Mary! Mary's doll all smashed." The parrot, too, is taught to be impersonal in his speech and to say, "Polly wants a cracker." Polly's impersonality is due to a lack of vocabulary, but with little Mary it may be something else. Infants have no clear-cut distinctions between near and far; in fact, they seem sometimes a little hazy as to where they themselves end and their environment begins.

Perhaps it is this which makes it as natural for them to treat themselves impersonally as a part of their surroundings, as it is for them to regard their surroundings as belonging to themselves.

This attitude of objectifying yourself, of detaching your point of view and regarding yourself as an outsider, children share with artists. What the child does through innocence, the artist achieves through wisdom. It is because he has discovered himself, in the process of regarding nature, that he can regard that self objectively, knowing its limitations and something of its possibilities, and above all studying its moods and responses, so that he may get his finest and fullest realization in creative work. The work then becomes the expression of his life.

Now this is rather different from the reign of the uncritical and unbridled ego. Too greedy to relax the pressure even for an instant, to stand aside a bit, and look at himself as others might, he lives blindly. It is not exactly a matter of selfishness—artists are likely to have more of this than other men; but to make one's selfishness count toward an end, to take the long rather than the short view, to pull one's inconsistencies together so that a whole comes from a difference—this is what is made possible by the detached view.

The world about the artist is arranged according to a pattern which he alone can see. It is as though he were looking through a translucent stained glass win-

dow of harmonious color and design which he himself had fashioned. Rembrandt sees life in a sunset glow just as it is passing into the shadow; Turner dips his brush in sunlight and paints the morning. Van Gogh draws fields and skies as though he could see life throbbing through them; for Corot they are subdued as in a dim dream. Each man has created his own way of seeing and therefore lives in his own world.

To find how a painter or a writer has arrived at his unique point of view is a very interesting study. You learn something of the misery of Dickens' boyhood, and then you understand why his characters are often grotesque. The hearty humor of "Tom Sawyer" and "Huckleberry Finn" belongs to the rough and unconstrained life of the Mississippi pilot; the bitter satire of Mark Twain's "The Mysterious Stranger" can be explained in part by the author's chafing against the uncongenial New England surroundings into which his late marriage brought him.

A man may achieve uniqueness of outlook in almost any walk of life. You may find evidence of this recognition of his own individuality, and this conscious directing of his life toward developing that self, in every outstanding personality—in a leader of men like Gandhi, in a leader of industry like Henry Ford, in a leader of children like Pestalozzi. Whenever a man is interested in his work in the world above all else, and shapes it so that it expresses himself, then he

may be said to be possessed by the art spirit and his life becomes an artistic creation.

Exercise 49

1. Study the life and work of an artist (writer, painter, musician, inventor, etc.). Examine the work to distinguish the personality of the man; and in the events of his life, find that which will explain his work.

2. What things in his life did the artist find congenial, fruitful, inspirational? What things impeded or repelled him? What did he do to put himself in a favorable environment?

3. What masters did he follow? How did he depart from their example and strike out in his own direction?

LESSON LXIV

Style in Art

Ah! *then*, if mine had been the Painter's hand,
To express what then I saw; and add the gleam,
The light that never was, on sea or land;
The consecration, and the Poet's dream.

—WORDSWORTH, *Suggested by a Picture
of Peele Castle in a Storm.*

WRITERS of novels tell us that there comes a time in the course of their writing when they no longer seem to be directing the work. Instead, the characters and the conditions seem to take charge and more and more determine the development of the story, the author merely recording what would in any

event happen without him. There is a very illuminating play by Pirandello in which six characters who have been conceived by a writer but abandoned by him, go about looking for an author to consummate their existence, to write not *a* story, but *the* story of their lives.

A great artist, John Sloan, says that after a picture has been begun, there comes a time when it suddenly reveals the way it should be developed, when it suggests the pattern which this particular picture must follow if it is to be successful, and that the artist must be keen enough to recognize what is indicated and skillful enough to carry it through without changing its nature.

You yourselves have probably noticed that after you have written the first page or so of a composition, you go back and read what you have written in order to determine how you should go on. It is as if the work grew out of itself. And so indeed it does, rather than just swelling by a process of accumulating ideas from here and there and adding them together like a bill of groceries. This process of unfolding in very much the same way that a flower does, tells us the most important thing about what we call style in art.

There are many ways of appreciating style, but we shall consider here just two, which supplement each other. The one way is analytic—considering various elements separately; the other is synthetic—considering the total effect of the work. The difficulty of the

first is that in art the whole is not equal to the sum of its parts. It may help somewhat in looking at a picture to distinguish matters of proportion, balance, rhythm, and so on. It may help still more to observe how the form of the work has been determined by the materials used and the purpose which the composition was intended to meet. But in the end these have not accounted for the distinctive charm of the work. In poetry you learn to appreciate the ethereal and fantastic quality of the figures of speech in Shelley's "To a Skylark," the fertility of the images, the limpid music of the lines, the fine accommodation of the verse form, the poet's rebellion against the drabness of earthly existence. Yet all these, and much more besides, fail to describe the great beauty of the poem.

The other way, far more difficult but more satisfying, depends upon a certain consistency in every part with that quality which escaped us in analysis. It depends, too, upon a sensitiveness in us which is to a degree innate and dependent upon our nervous equipment, but which can be developed by constant looking at beautiful things, hearing fine music, reading fine poetry. It depends upon looking at a picture steadily, and for a long time. A work of art will not reveal its best treasures immediately.

It is a very difficult matter to know just what you like and to tell why, either to yourself or someone else. You usually have to use figures of speech rather than logical classifications to describe the effect of a work

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of art on you, the feelings it instills, the experiences of your own which it recalls, the thoughts it inspires. A very noble example of such appreciation is Wordsworth's poem from which the passage at the head of this lesson was taken—"Elegiac Stanzas Suggested by a Picture of Peele Castle in a Storm," written about a painting by Sir George Beaumont. In this way beauty begets beauty, and to appreciate justly a work of art is in itself a work of art.

Exercise 50

1. Study pictures, poems, or musical compositions, trying to *feel* the peculiar beauty of each. Make notes of the elements of style which are most easily distinguishable.

2. After repeatedly viewing a work of art and after long reflection, find something in your own experience which corresponds to its peculiar charm or which is the outgrowth of it. "Our echoes roll from soul to soul, and grow forever and forever."

3. Compare and contrast two styles in the graphic arts, in music, in literature, in dancing, or in athletics.

4. Show relationships between the prevailing style of a period of culture and the ideas and life of the time.

LESSON LXV

Art Applied

THE runner crouches at the start, ready to flash into action. From the time the pitcher pivots back on his right leg until the ball thuds into the catcher's

glove, there is one motion. Two laborers alternately strike the drill held by a third, with heavy sledges. Their bodies are parts of the curves through which the hammers swing. The whole group could be reduced to a geometric design, determined by the arcs of the moving hammers. A well-trained boxer moves with the mingled grace and snap of a flag whipped by the wind. In all of these there is the beauty of poise ready to melt into motion and of motion perfectly adapted to its end.

Here is the model of the hull of a great ship. Its form is a product of mathematics—pages of equations involving displacement, speed, length and height of waves, stresses and strains, and so on. If it were less beautiful, it might be shattered to bits by the waves. Here is a violin fashioned as though it were made according to a musical composition. Here are tools, keen, spare, and powerful. This is matter poised for action.

And here are words in a geometric theorem, in a scientific demonstration, in a logical definition—lean and rapid as greyhounds; keen, with knife-like edges. Not one could be spared.

“Beauty,” says a great critic, Walter Pater, “is in the long run but *fineness* of truth.” When a thing is perfectly adapted to a use, when every part, every line is dictated by necessity and regulated by mathematics, then it will be beautiful.

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Exercise 51

1. What is the function of ornament in applied art?
2. Show in detail that some tool, instrument, or utensil is perfectly adapted to its use. Is it beautiful?
3. Apply these ideas to a criticism of modernistic furniture. In this connection discuss the use of materials.
4. Apply them to modern architecture.
5. Do they apply to the Gothic Cathedral?
6. Do they apply to a poem? Show that they hold true for a poem that you like.
7. Where in nature do you find a perfect conjunction of beautiful form and use?

LESSON LXVI

Composition

YOUR composition is going to be an appreciation of a work of art, of something beautifully done, whether it be a landscape, a bit of old lace, or an automobile. It may be the performance of a great pianist, a singer, or an athlete. You will need first of all to experience this beauty intensely and with the utmost sincerity. You must not strain for an effect; for not only does this invariably fail, but you blunt whatever sensitivity you may have. People dislike anyone who gushes. On the other hand, if you have felt deeply, it will show somehow in your comments.

Secondly, and this is of greatest importance, you will have to discriminate; and this will demand all the mind you have, and all the feeling, too. For there is

uniqueness in any work of art, which must be expressed in your way of describing it. To miss this uniqueness is to miss everything. If you have been pleased by a fine sky in a picture, it is meaningless to merely describe it as being blue. There never was such a blue. Perhaps it is veiled and iridescent, as though seen through a drop of dew; perhaps it is so rich in color and in incident that at every point it suggests a scene within a scene and you can look farther and farther into its depths, always discovering new riches; perhaps it is a hard, opaque blue that stops the eye at the surface as do all the other tones in such a picture, forcing you to regard the whole composition rather than inviting you to linger in any part. There are blues which seem to sing to you, and others are mysterious and uncertain. They will vary with every combination of colors, with every pattern of areas and values. Once you get to comparing them and looking at them steadily enough, you may discover one "that never was on sea or land."

Similar things might be said of any element that enters into the beauty of a work of art. You must try to discover its peculiar quality. You may need to use figurative language, you may need to refer to other experiences of your own. A man once remarked that a certain passage in an Etude of Chopin's always reminded him of rainy days in his boyhood when he stole up to the garret and, sitting in an old, weak-kneed armchair, read fairy tales. The patter of the drops

just overhead, the musty odor and the dream-world atmosphere, all returned to him and seemed to correspond with some quality in the music.

This may be an excellent opportunity for you to distinguish nicely between synonymous expressions. After you have found a dozen ways of representing the grace of a movement or the delicacy of a line, and are still not satisfied, then look for another dozen. This composition may be a short one, but it should be a very true expression of your experience.

PROJECT EIGHT

Recapitulation

LESSON LXVII

Finding a Theme

OUR experience, our reading, and our thinking are continually presenting to us interesting matter for our consideration. How able are we to recognize it and to evaluate it? Let us test ourselves.

You might first look over this textbook and your folders and note books to call to mind what you have learned about understanding and appreciating things important to human beings. You might think over all your studies and your activities with the same purpose. Think over the books you have read. Look at the daily paper. Finally, find some important theme and be prepared to show the class how great the interest and the importance of this theme is.

Since this is a test, you will be left to your own devices, with just one or two hints. Human beings miss a great deal by overlooking sources of aesthetic and intellectual delight. Wordsworth, in making a review similar to this of ours, thought nature was one of these. Human beings fail to pay attention to problems that they ought to be solving. Newspaper edi-

tors and other writers constantly try to get their readers to go to work on them. Henry George, in making his review, thought that the problem of land tax was a neglected issue. Can you find in any phase of your experience something that is important and that is not receiving the attention it deserves?

Exercise 52

Discuss your theme from as many points of view as you can.

LESSON LXVIII

The Composition

THE next step in this review is to develop your theme into a composition. You will, of course, bear in mind all you have learned about taking a definite point of view and organizing your material. The composition may take any form, since any kind of literature is, at least in some way, an expression of the results of reviews of this kind.

Go over your composition carefully and rewrite as much as is necessary to present a piece of work that as to originality and technical perfection will represent your best.

Practice reading this piece of work so that you will be prepared to give it to the class to the best advantage.

RECAPITULATION

LESSON LXIX

Appreciation

YOUR composition should show that you are learning to observe, to react to your experience richly, both as to feeling and as to thought, to create or give your reactions form, and that you are acquiring toward your work a craftsmanlike attitude which reveals itself in perfection of detail.

Your listening should indicate to yourself that you are acquiring ready sympathy, breadth of view, and the ability to respond quickly to what is interesting or important in the work of others.

The entire period should be given to reading without comment. Our next lesson will be devoted entirely to discussion.

LESSON LXX

Discussion

THE discussion today will be on the general theme of how well our education is making us aware of what is really important in our own lives and in our times. Discuss the compositions you heard in the last recitation from this point of view. Or discuss any of your school work in the same way. Or, if you like, take the newspaper and show by its items that your community either is or is not aware of those things that should matter most.

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The class might express by vote what it considers the chief elements in education.

How will this discussion test the progress of the class in the work we have been doing?

AN AFTER WORD

IS this the last page of your adventures in thought and expression? Or have you found that they defy completion? For every moment is Janus-faced; it has two aspects; it is an end and a beginning; and so may it be from this time forth with everything you shall write!

But to be the seed of the new, a piece of work should be buried. Gather the compositions you have written, bind them in a plain cover, without funeral ribbons, and label it

BEGUN—(the date).

ENDED—(leave this blank).

Then put it away, not to be opened for years, perhaps, until some day when you will have happily outgrown these labors and can return to them with a pleasure that is not the mere satisfaction which stunts progress. And now, with a joyous looking forward to new adventures, close this book.